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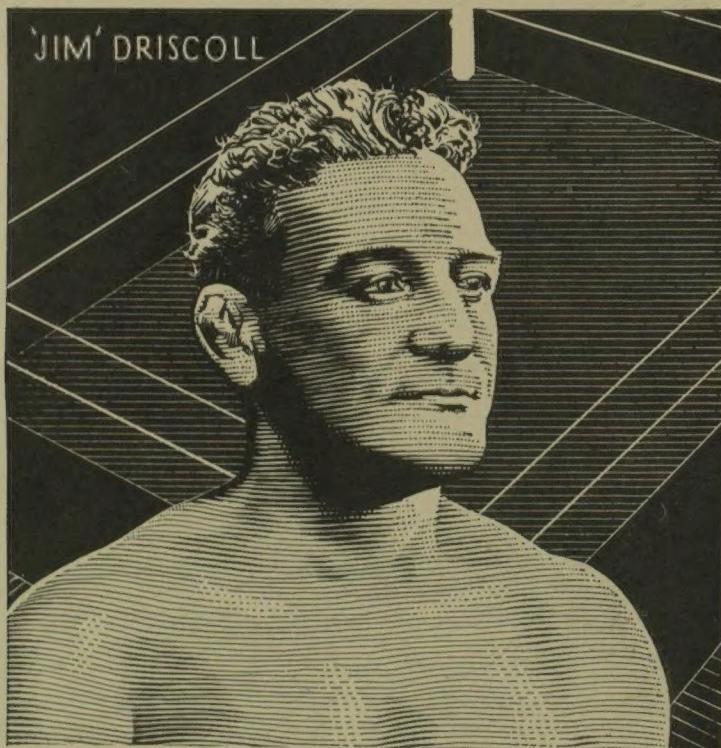
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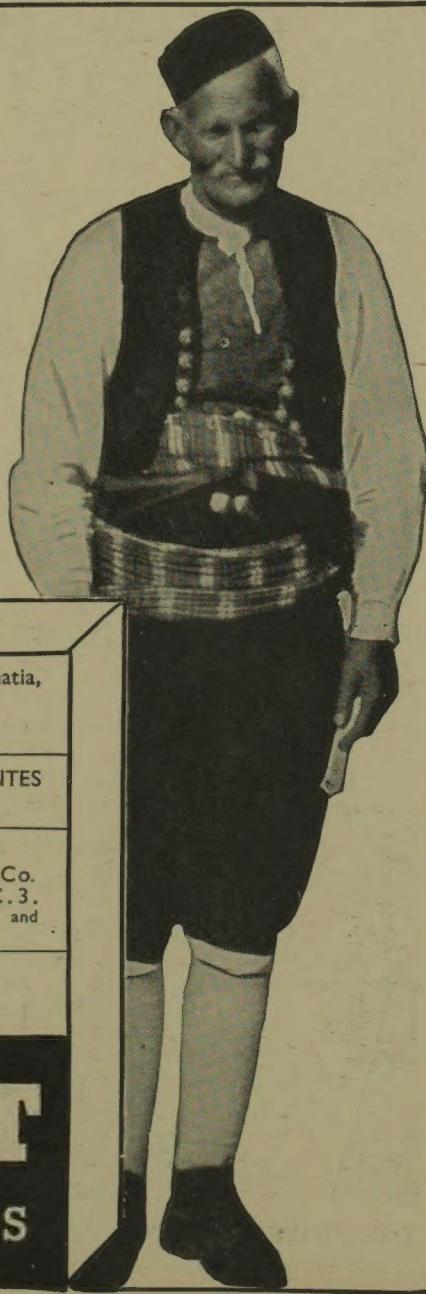
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SATURDAY, JANUARY 30, 1937.



THE FORCE BEHIND THE MILITARY DOMINATION OF POLITICS IN JAPAN: A COLUMN OF JAPANESE INFANTRY—
CURIOS OVERHEAD CAMOUFLAGE (NETTING AND BAMBOO) TO MISLEAD ENEMY AIR OBSERVERS.

(SEE FURTHER ILLUSTRATIONS ON PAGE 163.)



By ARTHUR BRYANT.

I WRITE this more in sorrow than anger, for the train in which I am writing these words is more than twenty minutes late. As it has only fifty miles to travel and is allotted the liberal space of an hour and a half in which to do so, there would appear to be little excuse for its behaviour. Nor is its belatedness a mere solitary and chance lapse, for of the trains of this particular railway company in which I have had occasion to travel during the past three months, slow or fast, more than half have been substantially late. It is only fitting, propelled slowly as I am in one of them towards an overdue appointment, that I should make this dignified protest. It serves, too, as a peg on which to hang a moral. For it so happens that the chairman of this particular railway company—one of the largest, most historic and honourable concerns of its kind in the world—is a famous national figure, whose name is justly revered by all who delight in what is called "public service." His presence at any gathering where philanthropic and philosophic questions of national well-being are discussed is a guarantee of that meeting's success. He has identified himself with nearly every great cause whose aim is the furtherance of an enlightened progress. He is the spiritual, and one might well say the scientific, descendant of the great voluntary public servants of the English past—of the Buxtons, the Gurneys, the Wilberforces, the Frys, who placed this country in the van of the humanitarian movements of the world. And no man would deny that he richly deserves the reputation he has won.

The chief watchword of the cause of liberal enlightenment in the past two decades has been the word "service." By this has been meant a readiness on the part of the individual to devote himself and his leisure time to the work of bettering the condition of his fellow-citizens. From royal prince to boy scout, the whole nation has been called upon to engage in a strenuous crusade of voluntary effort to lift some part of the burden from the shoulders of the unfortunate. Lamps have been lit, social halls dedicated, camps of fellowship pitched, and a deal of oratory expended and cups (of the kind that cheer but do not inebriate) emptied in the pursuit of this splendid purpose.

And the spirit of comradeship, quickened during the crisis of the war, has been evoked to stimulate and speed such efforts. For nearly twenty years, "Service"—with a big "S"—has been the motto of all those brave souls who planned to build the new Jerusalem in England's green and pleasant land and her less green and pleasant streets. I should be very sorry to write anything that might seem to belittle the very real value of all this goodwill and strenuous effort. The sum total of human need and wretchedness is far too great to permit of any disparagement of whatever tends to diminish it. But human beings are so prone to overestimate the worth of their own particular contribution to the world's well-being that they are rather apt to overlook that of everyone else, and particularly of those who have preceded them. In claiming all virtue for what we do ourselves and in our own time, we are inclined to lose the benefit of what has

already been done by those who worked before us in the same honourable field.

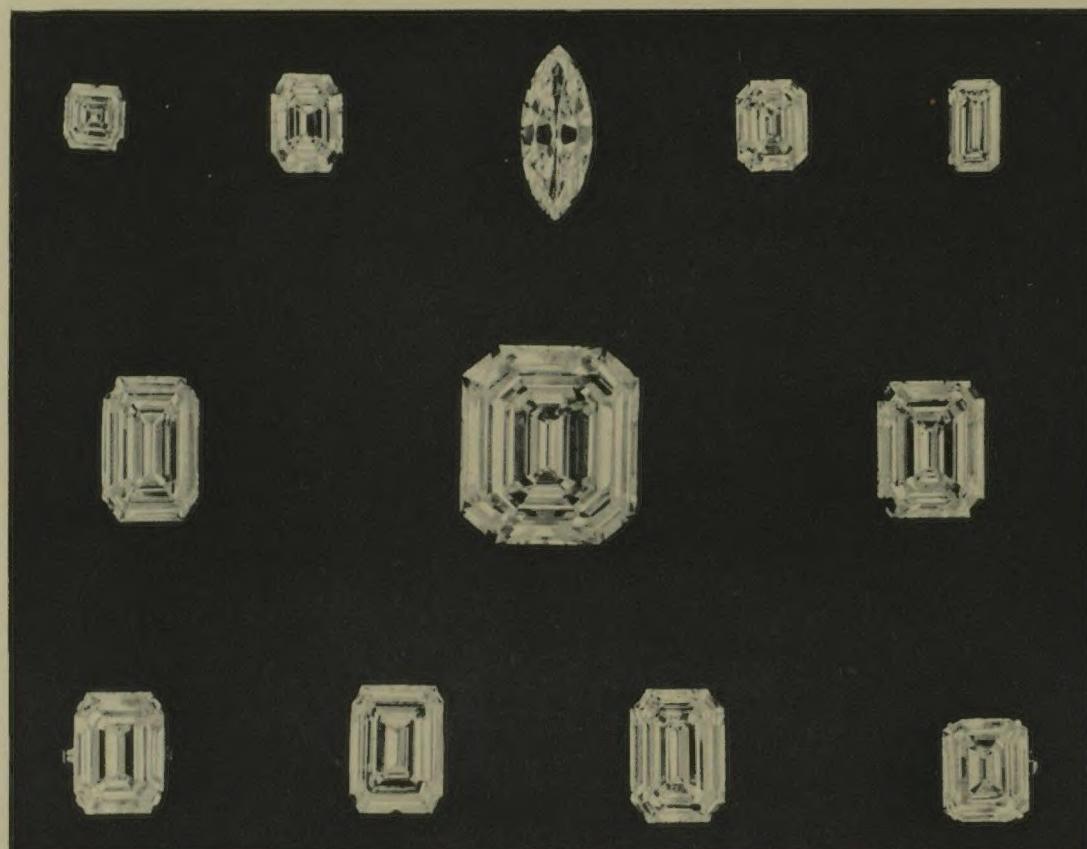
All this, it may be said, has nothing on earth to do with being kept waiting on a wayside station for the slow local. I would reply that it has a great deal to do with it. For "Service," like every other form of human activity, has its antithesis, and the opposite of serving or helping another creature is to injure or inconvenience him. And to keep several hundred

of people who had every reason to expect something better of their fellow-beings. Indeed, when one comes to think of it, it is quite surprising what a deal of harm a belated train can do. For at every single station along its course, damage is done to those who have legitimately based their conduct on the belief that it would conform to its advertised time. Appointments are missed, connections lost, nerves frayed, and colds caught which would otherwise never have been missed, lost, frayed, or caught at all. In other words, the sum total of human disappointment and unhappiness is substantially increased every time a train is late. It may even be that in some cases a major tragedy ensues; some impatient lady, fretting for the arrival of her train-belted lover, decamps for ever, leaving behind a broken heart; or a cold caught on the wind-swept platform develops into influenza and that into pneumonia and that into an untimely grave. It may even be that these very lines will prove the last ever to come from the present writer's pen, stopped in its course by an untimely death. There is no limit to such melancholy forebodings when it is considered what man's unpunctuality may do to man.

These mournful speculations bring me to the important part of my thesis. For it used to be an honoured boast of Englishmen, and indeed of all Britons, that their word was as good as their bond, and that whatever they promised they performed. And this in days before "service" was

ever spoken of as an extraneous and pious duty of a good citizen. At that time it was held that the best citizen was he who most exactly and punctually performed the work for which he was paid in that state of life into which it had pleased God to call him. Nor did this simple morality seem altogether unjustified by its results. For the more it was honoured, the more simply and smoothly did life work for everybody else. To give one's neighbour a charitable sixpence is doubtless meritorious. But to render to him the full twenty shillings in the pound which he has a contractual right to expect of one, without fuss or delay, is even more praiseworthy and a great deal more acceptable. To do one's work thoroughly, and to the very utmost of one's ability in one's own calling, is the simple foundation on which all human effort that is not purely selfish and acquisitive must primarily rest. On this depend all the law and the prophets.

So perhaps it is not altogether fanciful to suppose that the chronic unpunctuality of a train, however humble, is symptomatic of some falling-off in the national standard of integrity. Our grandparents knew little of Social Service as a self-conscious form of well-doing to our neighbours. But they believed in doing the full measure of work for which they were paid, observing the letter of every contractual obligation and giving cause to no man to charge them with breach of promise, whether explicit or implied. By doing so they created a spirit of confidence that made for peace and prosperity throughout the world. For Service, like Charity, begins at home, but, so begun, ends by travelling very far. And so does the goodwill that charity, rightly applied, begets.



THE TWELVE STONES CUT IN NEW YORK FROM THE FAMOUS 726-CARAT JONKHER DIAMOND, WHICH WAS THE FOURTH LARGEST IN THE WORLD AND HAS YIELDED A GEM CLAIMED TO SURPASS IN COLOUR AND EXCELLENCE ANY OTHER KNOWN DIAMOND.



THE JONKER DIAMOND AS IT APPEARED BEFORE BEING CUT INTO TWELVE SEPARATE STONES: A 726-CARAT STONE MEASURING 2½ INS. LONG, THE WORLD'S FOURTH LARGEST AND THE FINEST IN COLOUR—A HORIZONTAL VIEW.

The Jonker Diamond was found in January 1934 on Mr. Jacobus Jonker's claim at the Elandsfontein Diggings and was sold for about £63,000. It weighed 726 carats and was the fourth largest diamond in the world. Its colour was a soft, silvery blue and its dimensions were: length, 2½ ins.; circumference, lengthwise, 6½ ins.; and at the widest part 4½ ins. In shape it was almost a miniature replica of the Cullinan. This diamond has now been cut into twelve stones, which are offered for sale in New York. The total weight of the gems is now 375 carats. The process of cutting and polishing necessitated the loss of the other 351 carats which were ground away as dust. It is reported that one of the stones surpasses any other known diamond in colour and general excellence.

people scattered on a score of cold, wet, draughty platforms on a winter's night is to inconvenience, and perhaps even seriously to injure, quite a number

JAPAN'S DOMINANT ARMY AT WORK: INGENIOUS METHODS OF CAMOUFLAGE.



A SITUATION WHERE HEAD CAMOUFLAGE OF BAMBOO SPRIGS WAS NO LONGER EFFICACIOUS: TWO OPPOSING DETACHMENTS IN THE JAPANESE ARMY MANOEUVRES MEET AT CLOSE QUARTERS JUST BEFORE THE CLOSE OF "HOSTILITIES."



A MILITARY LORRY AND ITS OCCUPANTS MADE TO RESEMBLE A FARM WAGON WITH A LOAD OF HAY, BY MEANS OF NETTING AND STRAW: ELABORATE CAMOUFLAGE AT THE JAPANESE ARMY MANOEUVRES.



AN ANTI-AIRCRAFT BATTERY CAMOUFLAGED: GUN AND CREW CONCEALED BENEATH NETTING OVER WHICH FOLIAGE AND BRUSHWOOD CAN BE SPREAD; AND OBSERVERS (IN RIGHT FOREGROUND) NETTED FOR A SIMILAR PURPOSE.



CAMOUFLAGE BOTH FOR MECHANISED UNITS AND MOUNTED TROOPS: CARS COVERED WITH NETTING AND FOLIAGE, AND HORSEMEN WEARING NETS (TO BE SIMILARLY DISGUISED BY DAY) ON THE MOVE AT NIGHT.



WEARING OVER THEIR UNIFORMS FISH-NETS IN WHICH TO INSERT SPRIGS OF BAMBOO OR FOLIAGE: MEN OF AN ANTI-AIRCRAFT BATTERY OPERATING A RANGE-FINDER CAMOUFLAGED BY A SIMILAR METHOD.

The Japanese Army and its methods are of particular interest just now in view of the recent political crisis in Japan, which resulted in a change of Government, and illustrated once more the controlling influence exercised by the military in Japanese affairs and national policy. As indicated under the photograph given on our front page (showing another example of camouflage), the Army is the power behind these dominant influences. Our photographs were taken during the recent annual manœuvres, in which two opposing forces engaged in mimic warfare, and during air-raid defence practice near Tokyo and Yokohama. As the photo-

graphs show, extensive use was made of camouflage, not only for guns and vehicles, but for the troops themselves. An explanatory note states: "Individual web nets, similar to fish nets, in which are stuck weeds and bits of grass, are the latest form of camouflage used by the Japanese Army. During the manœuvres each soldier was draped with a net which, thus made to blend with the background, would protect him from enemy snipers." Mounted men, cars, and lorries were similarly disguised. Straw, foliage, and sprigs of bamboo were largely used as camouflaging material. Some photographs show netting before the addition of camouflage.

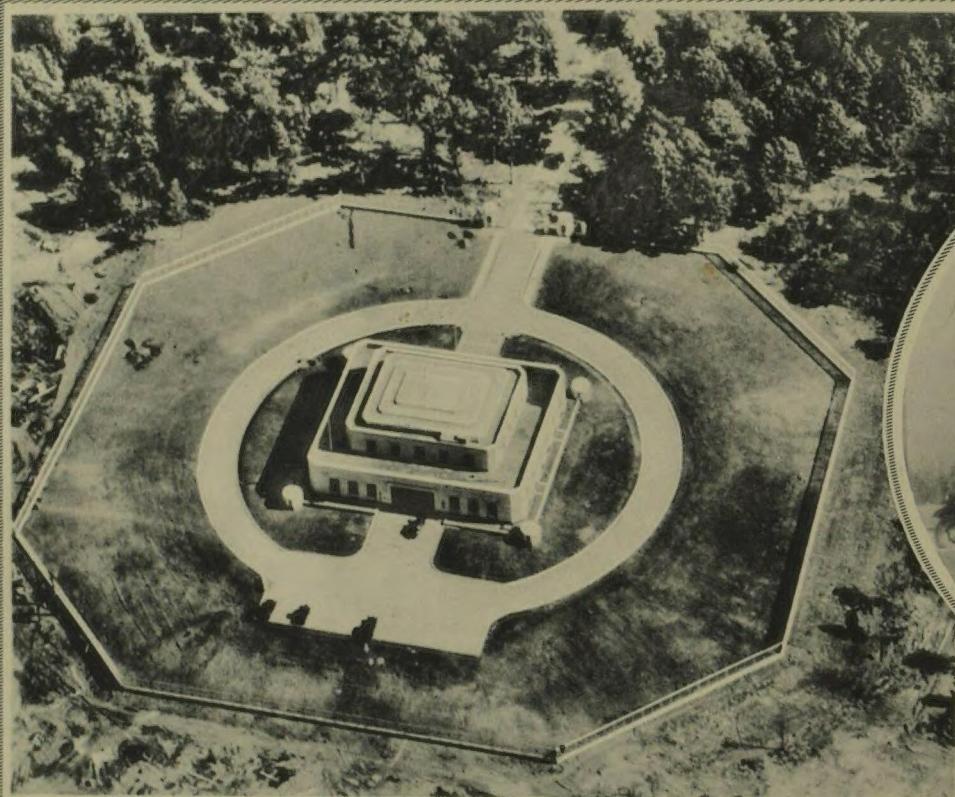
5,500 TONS OF GOLD FOR THE NEW U.S.A. STRONGROOM AT FORT KNOX.



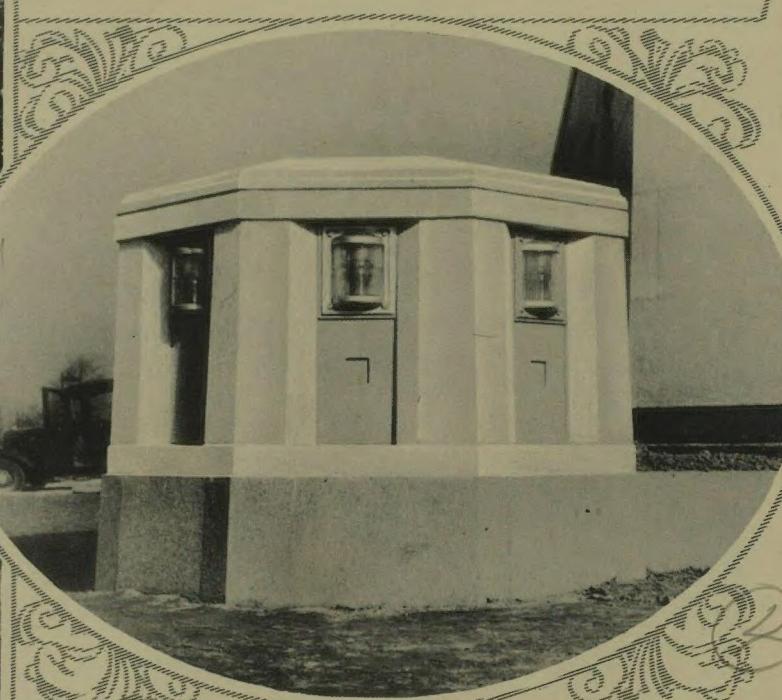
MELTING PART OF THE U.S.A.'S GOLD HOLDING FOR MOULDING INTO INGOTS AT THE PHILADELPHIA MINT: PREPARING SOME OF THE FIRST CONSIGNMENT OF GOLD FOR TRANSPORT TO THE NEW STRONGROOM AT FORT KNOX.



A FURTHER STAGE IN THE PROCESS OF TURNING THE GOLD INTO INGOTS FOR GREATER EASE IN HANDLING: WORKMEN POURING THE MOLTEN METAL INTO MOULDS AT THE PHILADELPHIA MINT.



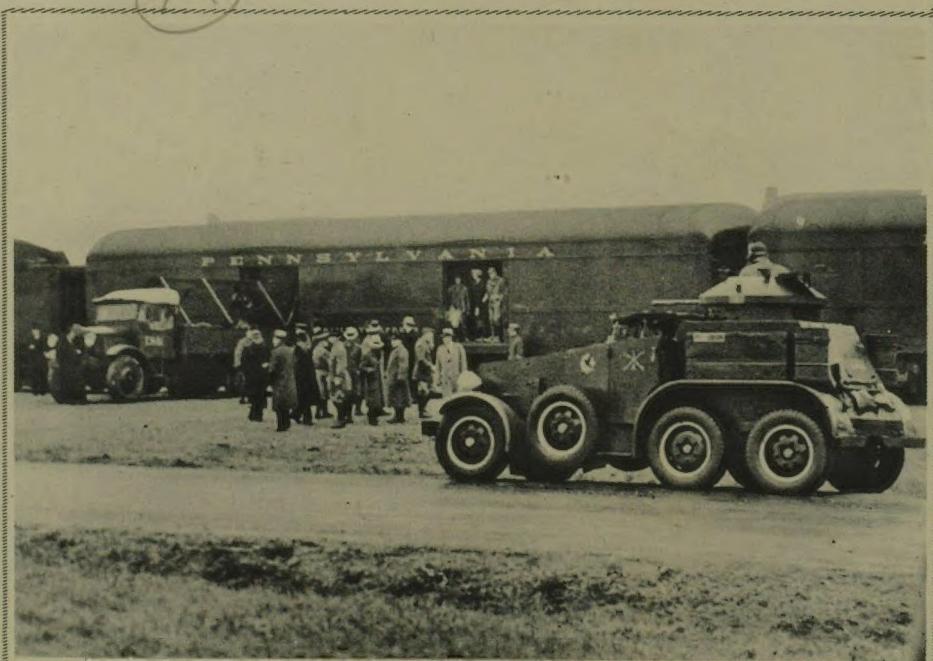
AN AIR-VIEW OF THE NEW STRONGROOM IN THE MILITARY RESERVATION AT FORT KNOX: AN IMPREGNABLE FORTRESS WHICH IS LIKELY TO CONTAIN £1,200,000,000 WORTH OF GOLD, WEIGHING 5,500 TONS.



ONE OF THE TWO BULLET-PROOF SENTRY-BOXES WHICH FLANK THE ONLY ENTRANCE-GATE TO THE DEPOSITORY: A PROTECTIVE MEASURE ADOPTED BY THE U.S. WAR DEPARTMENT AND POST OFFICE.



HEAVILY GUARDED BY POST OFFICE INSPECTORS ARMED WITH SUB-MACHINE GUNS: THE FIRST LOAD OF GOLD INGOTS STARTING FROM THE PHILADELPHIA MINT FOR THE RAILWAY STATION.

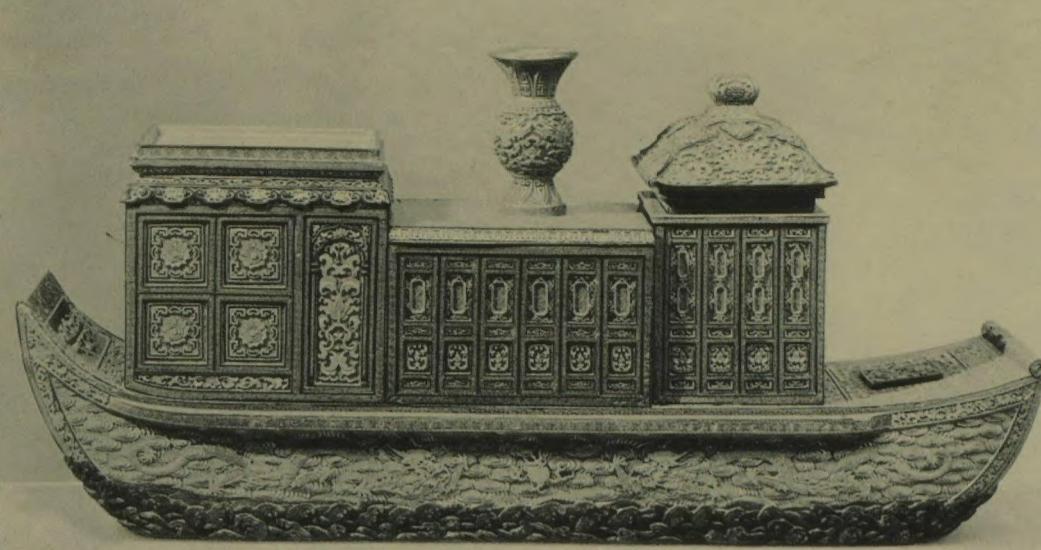


THE ARRIVAL OF THE INGOTS BY TRAIN AT FORT KNOX: THE SCENE IN THE SPECIAL SIDING, WHICH WAS PATROLLED BY THE ARMoured CARS OF THE 7TH CAVALRY BRIGADE (MECHANIZED).

The first consignment of gold has now reached the new gold depository built by the United States Government at Fort Knox, Kentucky. Our readers will remember that we published the air-view of this "fortress" in our issue of December 26, but it is reproduced again on this page to complete the series of photographs of the extraordinary precautions taken by the U.S. to protect its gold holding. The value of the first train-load of ingots is not known, but it is thought that eventually £1,200,000,000 worth of gold will be kept at Fort Knox.

During the journey from the Philadelphia Mint to this strongroom a watchful eye was kept on the treasure by Secret Service agents and Post Office inspectors armed with sub-machine guns. The train was run into a special siding in the military reservation at Fort Knox and the ingots were loaded into lorries under the guard of armoured cars of the mechanized 7th Cavalry Brigade, which will be entrusted with guarding the treasure. The depository itself has been made impregnable with machine-gun posts, electrified steel railings, a moat and gas.

**TREASURES OF CHINESE ART TO BE SEEN IN BIRMINGHAM:
A TEN-DAYS' SHOW OF SPECIMENS FROM A LONDON COLLECTION.**



ONE OF THE ART TREASURES IN THE CHINESE EXHIBITION AT BIRMINGHAM: A UNIQUE IMPERIAL JEWEL-CAKSET IN CARVED LACQUERS. (KIEN-LUNG; LENGTH: 27 IN.)



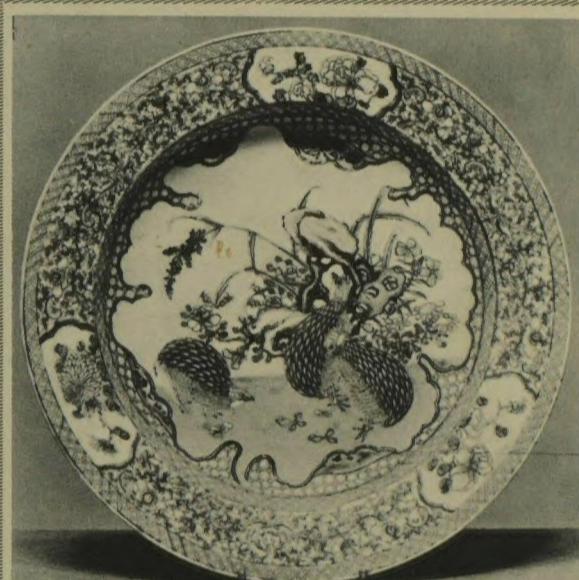
MING ART IN THE EXHIBITION AT BIRMINGHAM: A PAIR OF IRON FIGURES OF DIGNITARIES. (HEIGHT: 26½ AND 28 IN.)



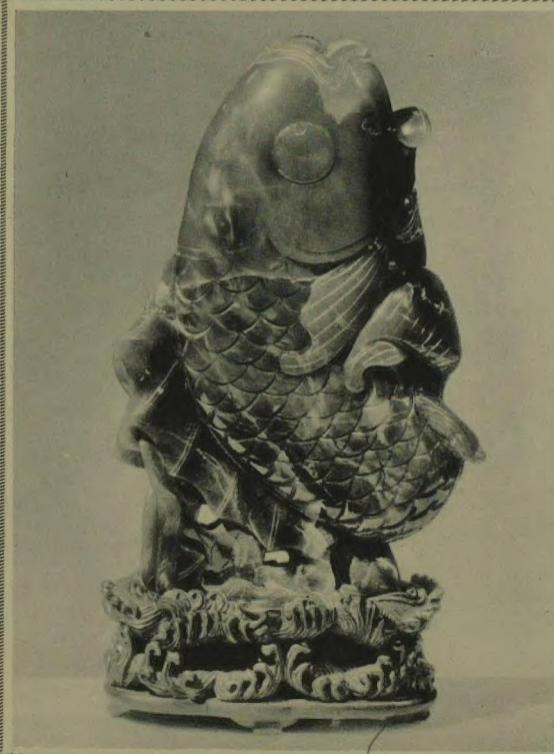
AN EGG-SHELL RUBY BACK PORCELAIN DISH; DECORATED WITH A SCENE OF A LADY WATCHING TWO CHILDREN PLAYING WITH A CAT. (DIAMETER: 8½ IN.)



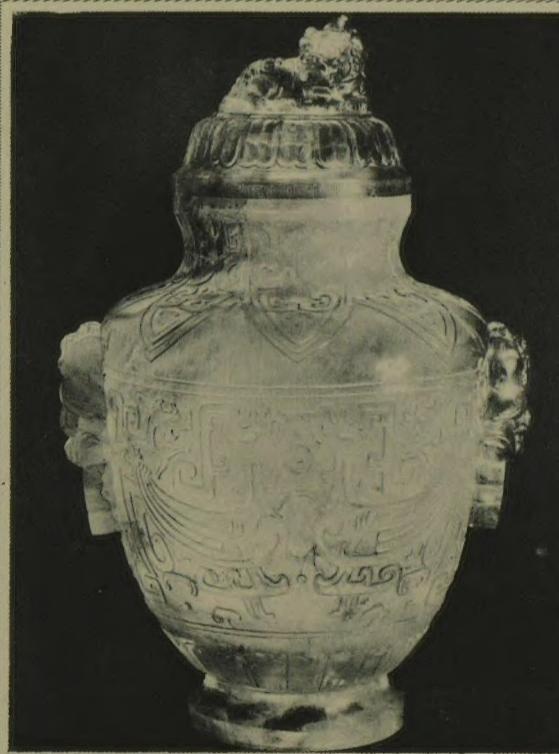
EIGHT FIGURES IN A LANDSCAPE ON A LARGE KIEN-LUNG CANTON ENAMEL DISH; RENDERED IN A VARIETY OF COLOURS. (DIAMETER: 7½ IN.)



THE DESIGN OF QUAILS AND MILLET ON A RUBY BACK PORCELAIN DISH; SURROUNDED BY A ROSE AND GREEN BORDER. (DIAMETER: 8½ IN.)



AN AMETHYSTINE AGATE FLOWER VASE: A UNIQUE KIEN-LUNG PIECE IN THE FORM OF A CARP LEAPING AMONGST WAVES. (HEIGHT OVER ALL: 8½ IN.)



A VASE AND COVER IN ROCK CRYSTAL: A KHANG H'SI PIECE OF UNIQUE SIZE CARVED IN LOW RELIEF. (17 IN. HIGH.)



A GREEN JADE BOWL ON A GREEN JADE PEDESTAL, WITH WHITE JADE ORNAMENTS: A KIEN-LUNG TREASURE FROM THE SUMMER PALACE.

An Exhibition of Chinese Art is to open in Birmingham on February 10 and remain open at the Queen's Hotel until the 20th of the month. It is being organised by the well-known London firm of Messrs Spink and Son, who are including in it the best pieces in their possession. We illustrate here some of the finest things which will be on show. In the Imperial lacquer jewel-casket, reproduced as the first illustration on this page, the sides of the barge are enriched with dragons pursuing and guarding the sacred jewel among wave and cloud forms. The large Canton

enamel dish is an example of the finest quality, with a remarkably varied colour scheme. The robes of the figures are in delicately shaded blues, pinks, and yellows. The trees are in shaded brown, with foliage in light green and bluish green, and the rocks in finely graduated blues. The body of the rock crystal vase is of a misty white, intermingled with a translucent brown which is accentuated in one handle and the lid. The green jade bowl seen in the last illustration was obtained from the Throne Room of the Summer Palace during the Boxer Rebellion.

BOOKS OF THE DAY.

HOW far is it possible for an ordinary person, dependent on newspapers and radio for information, and personally unacquainted with people "in the know" regarding public affairs, to learn the true facts about current events, distinguish the significant from the trivial in the news from day to day, and form an intelligent opinion on controversial questions, the issue of which may vitally affect that person's individual life? As the mass of evidence becomes ever more voluminous, so the difficulty of reaching the right verdict correspondingly increases. We live to-day more than ever amid a welter of propaganda for conflicting causes, special pleading born of prejudice, and ostensibly impartial utterances inspired by vested interests. How are we to find our way through this labyrinth of information and argument? Where shall we discover an Ariadne to guide us with her golden thread?

Before the first month of the new year ends, it may be instructive to look back over the year that is gone through the eyes of an acute and level-headed observer of history in the making, better qualified than most of us to sift the grain from the chaff of day-to-day records. In the retrospect we shall be able to see how certain items of news, which at the time did not seem to stand out from the rest with special prominence, were actually of pivotal importance, while the analytical summary of the past year's happenings will help us in classifying those of the present year as they occur. The book to which I am referring is "KING-HALL SURVEY," 1936. By Stephen King-Hall. With Time-Charts, Maps, and nearly 200 Photographs (Newnes; 6s.). As the radio audience is aware, the author's Friday broadcasts on the week's news, designed to be intelligible to young and old alike, have found great favour, and I think this volume—intended to be the first of a series of annual publications—will be equally popular. It is eminently sane, well-balanced, and written in an easy, readable style. There are four Parts. The first deals with political and economic matters, the "framework" of civilised life, and the second with the character of that life itself as it is lived. Part III. gives a chronological table of events, with time-charts showing contemporary events, week by week, in different parts of the world. Part IV. tells the story of 1936 in a large selection of well-reproduced photographs.

Books, of course, take some time to produce, and can never be quite up to date. Commander King-Hall explains that his survey does not cover the last few weeks of 1936, since it was decided to publish the work as early as possible this year. Nevertheless, his summary of events in Abyssinia and Spain is extremely useful, especially in relation to the past: "The back history of the Spanish Civil War," he says, "is complicated; it cannot be ignored in any account of the struggle, and it is not familiar to most British readers. An endeavour must be made to summarise it by saying that the Constitution of the Republic, which was proclaimed in 1931, has never worked. It has never worked because there are not enough 'moderate' people in Spain. Since 1931, the country has been governed, first by a Government of the Left, then by one of the Right, and since February 1936, by a Left Government. Now, this shift of power from Left to Right and vice versa is, when conducted in a moderate manner, but the normal operation of democracy; but in Spain these Governments have always gone to extremes (though in each case they included moderate men who were helpless), and the opposition has always been on the verge of armed rebellion, if not in active revolt... The outbreak of the Civil War in Spain was not originally, as was widely suggested in the British Press during 1936, an affair staged by the conflicting forces of Fascism and Communism, directed in the one case from Berlin/Rome, and in the other from Moscow. It was fundamentally a Spanish affair, which became of first-class international

importance because, when it broke out, the Fascists and the Communists outside Spain decided to take a hand in the business."

Literature is not included in the author's section on Art and Entertainment in 1936, but in a final chapter of more personal reminiscences he gives a noteworthy list of books that have "stuck" in his mind. Very interesting, too, is his concluding outlook on the future. "In my judgment," he writes, "1937 will be a very critical year, because towards the end of it the British rearmament programme will be beginning to produce such concrete results as will enable H.M. Government to speak in foreign affairs with the only kind of voice which totalitarian states appear to be able to understand. If world peace can be preserved during the next nine months, I shall feel that the danger-point has been passed, certainly in Europe,

Looking forward still farther into the future, in his chapter on economic problems, Commander King-Hall draws a significant inference from the fact that, during 1936, various Governments in different parts of the world found it necessary to act independently of certain hitherto prevailing "sovereign rights," such as those of American and Canadian States, Canadian Provinces, Indian Princes, the American, French and British Treasuries, and British local authorities. "This tendency," he proceeds, "to 'rationalise' sovereignty by merging the lesser in the greater, not for ethical but for practical reasons, must lead at some distant date to the realisation of the world state. It will, however, be vitally important to ensure that rationalisation of sovereignty be confined within limits which still leave a large measure of independence to the individual in the sphere of cultural affairs and intellectual activity. We do not want—not need we have—a standard man living a standardised life in a standard world. That way is the road to stagnation and the end of evolution, which means absolute Death."

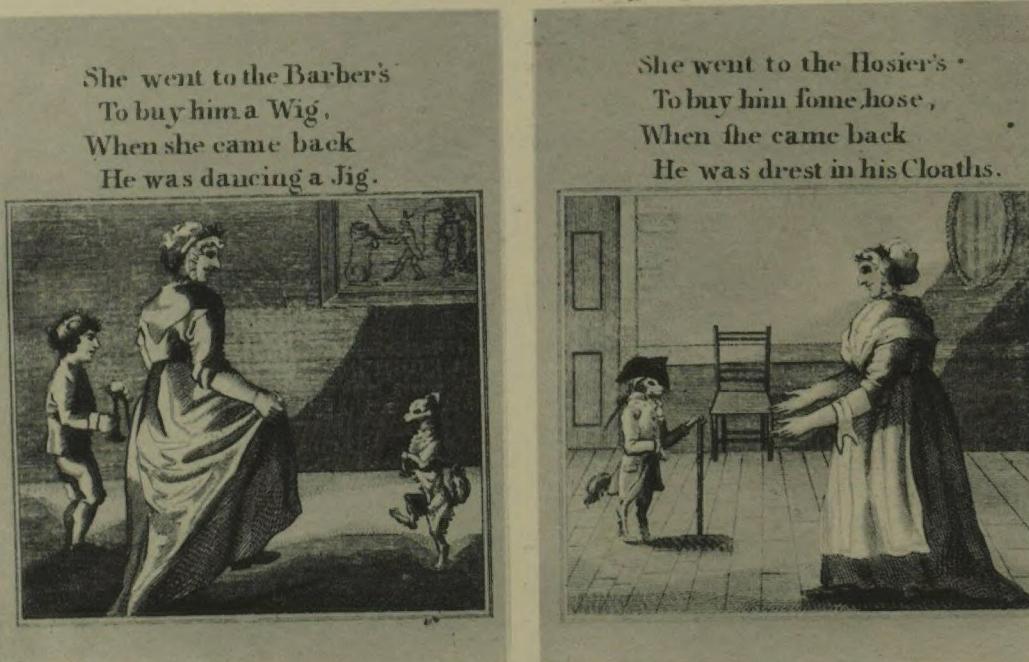
In the British musical world, as Commander King-Hall points out, the year 1936 will be a memorable one, notably for the successful tour abroad of the B.B.C. Symphony Orchestra and the return visit to England of the famous Philharmonic Orchestra of Vienna. Musical intelligence in the British public has greatly increased of late years, and there will doubtless be thousands of appreciative readers for "A SHORT HISTORY OF MUSIC." By Alfred Einstein (Cassell; 6s.). The author, who was formerly musical critic to the *Berliner Tageblatt*, but is now exiled from Germany, shows a complete grasp of his subject. In this masterly little book, which is a model of selection and condensation, he traces with a sure hand the development of music through the ages, from its beginnings among prehistoric men right down to the present time. Dr. Einstein mentions that his work was originally designed for a popular educational series, but "never really fitted its frame." I should say that it is rather above the heads of those for whom such publications are usually intended, for it presupposes a considerable amount of preliminary knowledge. As the author himself says, "It is addressed rather to the reader who has already made himself acquainted with some of the facts of musical history and has heard pre-classical, classical, romantic and modern music performed—heard it attentively. Of what value to a reader is a history of music unless music is part of his experience?"

In this connection I should add that the author has also contributed recently to a series called *The Master Musicians* an interesting study of a single composer—namely, "GLUCK." By Alfred Einstein. Translated by Eric Blom. With eight Illustrations (Dent; 4s. 6d.). A companion volume is "DEBUSSY." By Edward Lockspeiser. Illustrated (Dent; 4s. 6d.). Mr. Eric Blom is the general editor of this well-known series, which has been completely revised, with the addition of useful appendices at the end of each volume, including full lists of the composers' works and chronological tables of events in their lives.

In the field of biography, royal memoirs just now claim predominance. A particularly opportune example is "SEVEN HEIRS APPARENT." By Sir George Arthur, Bt. With Foreword by E. F. Benson and eight Portraits (Thornton Butterworth; 12s. 6d.). In regard to his seventh and last subject the author notes: "This volume was in the press before there was heard any whisper of the circumstances destined to set an abrupt term to a reign for which an Heir Apparent had diligently prepared himself, and which—had the Providential order been



FROM THE ONLY KNOWN COPY OF THE FIRST EDITION OF "OLD MOTHER HUBBARD," BY SARAH CATHERINE MARTIN, NOW EXHIBITED IN THE BODLEIAN: THE TITLE-PAGE, FRONTISPICE, AND DEDICATION FOR COMPARISON WITH THE ORIGINAL MS. (SEE OPPOSITE PAGE—TOP LEFT SUBJECT.)



FOR COMPARISON WITH THE AUTHOR'S ORIGINAL DRAWING REPRODUCED ON THE OPPOSITE PAGE (LOWER CENTRE SUBJECT): THE ENGRAVING BASED THEREON IN THE FIRST EDITION OF "OLD MOTHER HUBBARD," 1805.
In the printed edition the author's original drawings (see opposite page) were followed fairly exactly, but with occasional changes in detail of background and so on. The size of the printed page is 4½ by 3½ in. The copy exhibited is the only one known, and bears a MS. note on the flyleaf: "Original Presentation Copy of 'Mother Hubbard'—written at Kitley by Sarah Catherine Martin and dedicated to John Pollexfen Bastard, M.P., Mother Hubbard was, as is believed, the Housekeeper at Kitley at that time." The book has presumably lost its original wrappers, and is bound in red morocco together with "A Continuation of the Comic Adventures of Old Mother Hubbard and her Dog" by S. C. M., published in 1806. It will be obvious that both from the MS. and the book we only give a selection of typical pages.

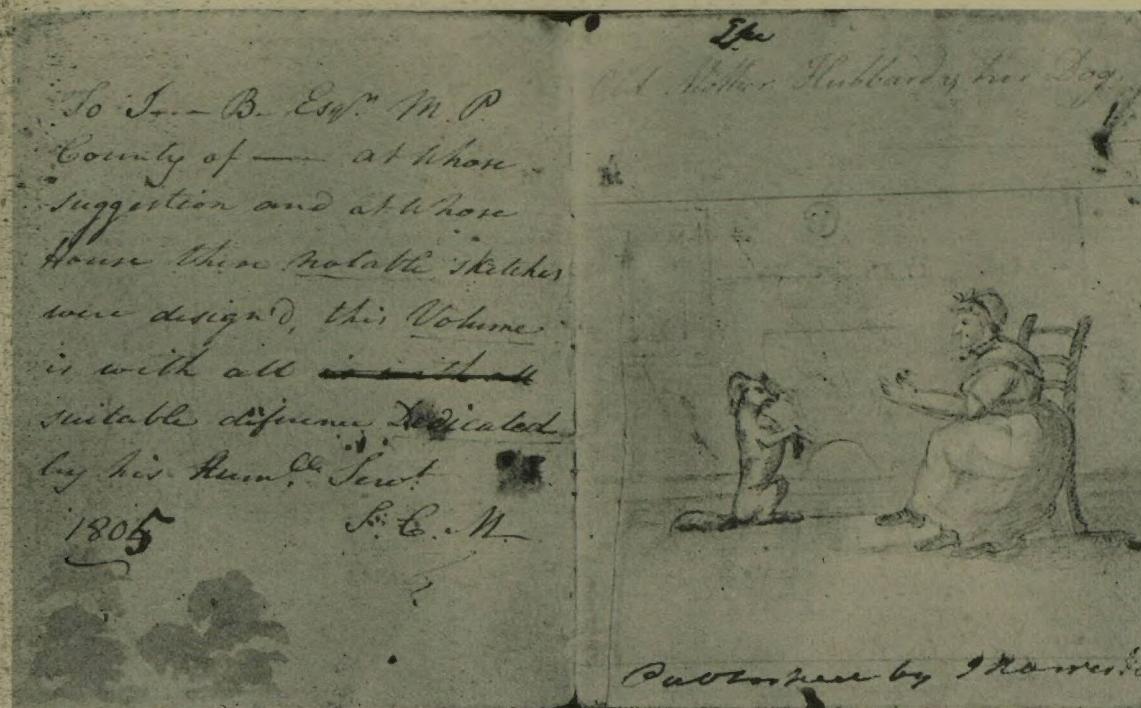
Reproductions on this page by Courtesy of Lt.-Col. Reginald Bastard, D.S.O., the Owner of the Book, who has lent it to the Bodleian Library for exhibition. (See Illustrations and Note on the Opposite Page.)

probably in the Far East. In any case, I do not believe that the world can remain so close to the edge of the precipice for another twelve months. Either 1937 will witness a dreadful catastrophe, or we shall see a marked amelioration of the international situation. It may be that the wish is father to the thought, but . . . I seem to detect a slowing-down of the forward drive of the dictatorship states in their campaign against democracy. It is being accompanied and perhaps caused by a coming together of the democratic nations, and I look to the Imperial Conference of 1937 to record substantial progress along the path of commonwealth co-operation."

[Continued on page 200.]

THE ORIGINAL MS. OF AN IMMORTAL NURSERY RHYME: "MOTHER HUBBARD."

REPRODUCTIONS BY COURTESY OF MISS M. E. MAY, OWNER OF THE ORIGINAL MANUSCRIPT, WHO HAS LENT IT TO THE BODLEIAN LIBRARY.



FROM THE ORIGINAL MANUSCRIPT OF "OLD MOTHER HUBBARD AND HER DOG," BY SARAH CATHERINE MARTIN, NOW ON EXHIBITION IN THE BODLEIAN LIBRARY AT OXFORD: THE AUTHOR'S FIRST DRAWING AND THE DEDICATION IN HER OWN HANDWRITING. (COMPARE THE PRINTED VERSION ON THE OPPOSITE PAGE.)



THE OPENING VERSE OF "OLD MOTHER HUBBARD" WITH THE AUTHOR'S OWN DRAWING TO ILLUSTRATE IT: PAGE 2 OF THE ORIGINAL MANUSCRIPT, BY SARAH CATHERINE MARTIN.



"SHE WENT TO THE BAKER'S": A VERSE OF THE FAMOUS NURSERY POEM WITH MISS MARTIN'S OWN ILLUSTRATION: PAGE 3 OF THE ORIGINAL MANUSCRIPT.



"SHE WENT TO THE UNDERTAKER'S": A VERSE OF "OLD MOTHER HUBBARD" WITH THE AUTHOR'S ILLUSTRATION: PAGE 4 OF THE ORIGINAL MANUSCRIPT.



"SHE WENT TO TAVERN": A VERSE OF THE FAMILIAR NURSERY RHYME AS THE AUTHOR WROTE IT, WITH HER ILLUSTRATION: PAGE 7 OF THE ORIGINAL MANUSCRIPT.



"SHE WENT TO THE HATTER'S": A VERSE OF "OLD MOTHER HUBBARD" WITH SARAH MARTIN'S OWN DRAWING: PAGE 10 OF THE ORIGINAL MANUSCRIPT.



"SHE WENT TO THE BARBER'S": A VERSE OF "OLD MOTHER HUBBARD" WITH MISS MARTIN'S OWN DRAWING. (COMPARE THE PRINTED VERSION REPRODUCED ON THE OPPOSITE PAGE.)



"SHE WENT TO THE HOISER'S": A VERSE OF "OLD MOTHER HUBBARD" WITH THE AUTHOR'S ORIGINAL ILLUSTRATION. (COMPARE THE PRINTED VERSION ON THE OPPOSITE PAGE.)

The Bodleian Library is exhibiting (for two or three months) the original manuscript and the only known copy of the first edition (see opposite page) of that famous nursery rhyme, "Old Mother Hubbard." The MS. is a small note-book of 4½ by 3½ in. The drawings are in a mixture of pencil, pen and ink wash. The "Bodleian Quarterly Record" states: "Old Mother Hubbard was written in 1804 by Sarah Catherine Martin (1768-1826). Miss Martin was staying at Kitley, in Devon, the residence of John Pollexfen Bastard, M.P., to whom the verses were

dedicated, and Mother Hubbard is believed to have been the housekeeper. Sarah Martin's illustrated manuscript survives, and is in the possession of the family of the Rev. George C. May, great-great-nephew of Sarah Martin. . . . The verses first reached the public as *The Comic Adventures of Old Mother Hubbard and her Dog*, a small square duodecimo . . . 'publish'd June 1, 1805, by J. Harris, Successor to E. Newbery, corner of St. Pauls Church Yard.' . . . A second edition appeared in 1806; a copy of this is in the British Museum."

THE VILLAIN OF THE PIECE.

*BEING AN APPRECIATION OF
"LORD BOTHWELL": By ROBERT GORE-BROWNE.**

(PUBLISHED BY COLLINS.)

If it is true that the heresies of to-day are the commonplaces of to-morrow, it is equally true—in history, at least—that the certainties of yesterday are the exploded myths of to-day. It has been a popular sport of the past to classify all historical characters into the two all-embracing categories of sheep and goats—or, perhaps it would be more accurate to say, white sheep and black sheep. Thus, to many generations of children, all kings and rulers have been either "good" kings or "bad" kings: there is no intermediate class. As a result, we think it not too bold a proposition to say that the traditional, popular judgment of most historical characters is *quite* certainly suspect and *almost* certainly false. Modern biographers, having awakened to this fact, are engaged in an endless task of undoing, which takes one of the two forms (both

living in a world of sheer gangsterdom. We do not remember any other sovereign in European history whose very person was so cynically and violently treated as a mere piece in the political game. At least three times in her reign Mary had to escape from outright kidnapping. Nor is it easy to think of any parallel to the savagery of that Saturday night when armed men, with the complicity of her husband, burst upon her privacy (she being then far gone in pregnancy) and with fifty-six wounds cut to pieces the screaming Rizzio. This ill-starred woman, whatever her frailties, lived in a political nightmare which was enough to craze far stronger characters than she could ever be.

These circumstances must also be remembered in our judgment of Bothwell. He was, of course, an adventurer; he could hardly be anything else in the world in which he lived. But he was a loyal adventurer, who was never, like so many of his contemporaries (and, indeed, like his own father, Patrick Hepburn, Earl Bothwell—that "accomplished turncoat," as Mr. Gore-Browne describes him),

bought and sold in the open market. He was certainly a brave man, and there is no evidence that he was a cruel man; in his brief space of power as King-Consort, he showed himself far more tolerant in matters of religion than the majority of his countrymen. To women he was entirely faithless; he treated his mistresses heartlessly, and there is something peculiarly cynical, even by the standards of the time, in his marriage to, and swift divorce of, Lady Jean Gordon. There is little evidence that he ever cared for Mary herself, whom he won, characteristically, by the time-honoured method of marriage-by-capture. By one of fate's little moral object-lessons, he ultimately came to grief through the revenge of one of his ill-used mistresses, Anna Thronsen. By her chance intervention, when he fled to Norway after the defeat of Carberry Hill, he lost his liberty and probably his reason, dying miserably, after ten years of durance, in the dungeon of a Danish prison. That was probably in 1578: he was then a little over forty.

"A young man with a brilliant future behind him"—and it had once been, most dazzlingly, before him. He had done wonders by the age of twenty-seven: he was the trusted servant of the real ruler of Scotland, the Queen-Mother (Mary of Lorraine); he had shown himself an efficient and energetic master of the ever-turbulent Border; he had been appointed Lord High Admiral of Scotland; he had been sent on an important diplomatic mission to the Court of Denmark; and he had held a post at the Court of France. These precocious successes were certain to create a host of enemies; and when Mary returned from

A REPUTED "VILLAIN" OF HISTORY WHOSE CASE IS NOW RECONSIDERED IN THE FIRST ENGLISH BIOGRAPHY OF HIM: JAMES HEPBURN, FOURTH EARL OF BOTHWELL, IN THE YEAR 1566.

The book here reviewed, to which the author devoted seven years of research, is claimed to be the first biography of Bothwell in English. It gives an entirely new interpretation of his character, and new theories regarding the Casket Letters and the tragedy of Kirk o' Field. Enlarged from the Boyle Miniature, by Permission of the Scottish National Portrait Gallery.

equally popular) of "debunking" or whitewashing. Sometimes the sport becomes a little tedious, and in the case of so notorious a villain as Bothwell, we had rather feared from Mr. Gore-Browne a too-ingenuous *tour de force* of whitewashing. That, however, has been neither his object nor his achievement: he asks only that the case of Bothwell should be reheard without prepossession. While he denies that Bothwell was the fiend in human form of popular legend, he substitutes no plaster saint. In the vexed question of the Earl's relations with Mary Queen of Scots and of his connection with the murder of Darnley, Mr. Gore-Browne paints over some of the blackest spots; yet the figure which emerges is far from stainless, but is, on the contrary, a patchy and parti-coloured mortal (as most mortals are). In his attempt to arrive at an unprejudiced estimate, Mr. Gore-Browne has adhered strictly to original authorities, and has wisely avoided the great mass of partisan literature, which is obviously too impassioned to deserve credence. Proceeding thus with equal impartiality and industry, Mr. Gore-Browne has produced not only a vivid character-study, but an animated and convincing picture of the times.

And what times! Posterity has been hard in its judgment of Mary of Scotland, and it may be that she had as little health of character as she had of body; but, in any estimate of her, it should be remembered that she was faced with the impossible task of governing a country which had lost the habit of government. Crushed by Henry VIII., Scotland had passed through nearly half a century of unbridled anarchy, which was not likely to disappear at one stroke when Mary exchanged the throne of France for that of Scotland—the less so because she was a Catholic monarch in a country which was passing through the throes of the Calvinist Reformation. There was no respite for her, no safety in any direction—England and France snarling over her; in the background, the silent, watchful figure in the Vatican, and near at hand the shrill voice of a "God-drunken" prophet calling down wrath on her and her faith; and, among those who should have been the leaders of her own people and the upholders of the Throne, such perpetual feuds, intrigues and perfidies that often, in Mr. Gore-Browne's pages, we seem to be

France, those enemies so successfully gained the Queen's ear that Bothwell, whose whole life from now on was a business of fighting his way out of tight corners, had to escape, and after perilous adventures in England, to take refuge in France. He was even tried for treason (but not convicted) in his absence. He bided his time, and had no sooner been recalled to Scotland than he found an opportunity of demonstrating very forcibly his devotion to the Queen. He saved her person and routed her enemies in the insurrection known as the Chase-about Raid—the third attempt of her brother, the Earl of Moray, to dethrone her. Bothwell now returned to high favour. From this time on, all the envy and malice of his enemies (in the manner of the times) was concentrated upon making his chequered character wholly black; and soon a superb



THE SUGGESTED AUTHOR OF THE "MEDEA" CASKET LETTER: LADY JEAN GORDON IN 1566—BOTHWELL'S FIRST WIFE, FROM WHOM HE OBTAINED A DIVORCE IN ORDER TO MARRY MARY QUEEN OF SCOTS.

"If these extracts from the Casket Sonnets [writes Mr. Gore-Browne] point clearly to Anna and not Mary as the author, a last quotation seems to provide a pen for one of the Casket Letters. . . . This account of Lady Jean's epistolary style might explain the Third ("Medea") Casket Letter, which is so involved and euphuistic that nobody has ever been able to make sense of it."

Enlarged from a Miniature, by Permission of the Scottish National Portrait Gallery.

opportunity for denunciation was offered by what in modern newspaper parlance would be called a highly "sensational" event—the murder of Darnley, the Queen's consort, at Kirk o' Field. Not only the event, but the manner of it, was spectacular, for the house in which Darnley was lodged (Bothwell and Mary, by a sinister coincidence, being then absent) was blown up with gunpowder so effectively that not one stone stood upon another.

In the traditional version, this was one of the most cynical crimes in history. We have all been brought up to believe that the Queen, being already in illicit *liaison* with Bothwell, conspired with him to murder her husband by this extraordinary means: that she then lent herself to a sham abduction by her partner in crime, and pretended to yield under duress to his suit of marriage—if not, as was freely alleged, to physical violation. Mr. Gore-Browne asks us to reconsider the evidence for this exciting but melodramatic story.

Several important points in Mr. Gore-Browne's case will, we think, be readily conceded. First, the evidence against Mary and Bothwell was extracted *under torture* from witnesses who, in any case, should carry little weight. Second, even if this evidence were accepted, neither the amount of the powder, nor its position in an upper chamber, nor the way in which it was alleged to be laid, could possibly account for the total wreckage which, on overwhelming evidence, in fact happened; nor does the witnesses' account of the introduction of the explosive sound at all plausible. Third, and most mysterious: Darnley's body was found under a tree in the orchard at some considerable distance from the house. Yet, after being flung through the air by this violent upheaval, it was entire, unclad, unmutilated, and, indeed, without a mark upon it! This is a circumstance which, though fully established at the time, has never been explained in any account of the murder.

There are other arguments and circumstances, which we cannot here pursue, but which throw great doubt on the "official" story. What, then, really happened? Mr. Gore-Browne's theory, well presented and supported, is briefly this: that the gunpowder plot was a Catholic conspiracy to destroy Mary (who, though a Catholic, was considered by the extremists to be lacking in zeal) and the Protestant leaders, including Bothwell. The gunpowder was placed in barrels in the vaults of the house at Kirk o' Field. Darnley was privy to the plot, and had intended,



THE NORWEGIAN GOVERNOR WHO DETAINED BOTHWELL AT BERGEN, WHITHER HE FLED AFTER THE BATTLE OF CARBERRY HILL: ERIK OTTESEN ROSENKRANTZ, VICEROY OF NORWAY AND A RELATIVE OF ANNA THRONSEN, BOTHWELL'S DISCARDED MISTRESS.

After his defeat at Carberry Hill in 1567, Bothwell fled to Bergen, in Norway. There, through the revenge of Anna Thronsen, a discarded mistress, he was detained, and then sent to Copenhagen. He died in a Danish prison, probably in 1578, aged slightly over forty. The present biographer attributes to Anna Thronsen most of the Casket Letters, used as evidence against Mary Queen of Scots.

Portrait at Gauno Castle. (By Courtesy of the Royal Library, at Copenhagen.)



THE PROTOTYPE OF PARADISE—A CONCEPTION WHICH ORIGINATED IN PERSIA: THE GULISHAN GARDEN IN TABAS OASIS, A HEAVENLY REFUGE AFTER HUNDREDS OF MILES OF WILDERNESS.

Tabas is one of the world's loveliest oases set in one of the world's worst deserts. Situated in East Persia, not far from the Afghan border, it was once a station on the short overland route from India. It is surrounded by a combination of bleak mountain wilderness and dangerous sands extending several hundred miles in every direction. To the traveller coming upon it after days of weariest effort, racked alternately by extreme heat or cold, with eyes scorched

by blistering light and tortured by hunger and thirst, such a city, shaded by date palms, with fragrant gardens and gushing fountains, must have seemed very Heaven. It is this contrast between the implacable desert and the garden, tranquil and luxuriant, affording surcease from pain that suggested the idea of Paradise, which seems to have originated in Persia. It does not appear in Judaic theology until after contact with Persia during the Babylonian captivity.

BORN OF RAIN AND FROST: THE SPECTRAL HAG OF JÖNKÖPING STATION.



THE SEMBLANCE OF ONE OF THE WEIRD SISTERS IN "MACBETH" CREATED BY A STORM! AN ENGINE-FILLING PUMP ON A SWEDISH RAILWAY STATION TRANSFORMED BY FROZEN RAIN—AND OTHER OBJECTS FANTASTICALLY ADORNED BY THE ELEMENTS.



RAILWAY WAGONS GIVEN THE APPEARANCE OF SKELETONS CANONIZING ODD EFFECTS OF ICICLES FORMED BY A RAIN-STORM AT JÖNKÖPING, IN SWEDEN, WHICH WAS FOLLOWED SWIFTLY BY A SEVERE FROST.

THE correspondents who sent us these photographs of the weird effects of a rainstorm followed by a sharp frost at Jonkoping, in Sweden, noted: "Jonkoping station lies on the southernmost edge of Lake Vetter, which is visible in wild tumult in some of the pictures. As will be seen, much destruction was caused by the storm, and the icicles which have formed (most unusually, out of the

(Continued above right)



HOW THE "SPECTRAL HAG" WAS FORMED ON JÖNKÖPING STATION: THE ENGINE-FILLING PUMP SEEN FROM IN FRONT, DRAINED WITH WIND-TWISTED ICICLES.

[Continued.]
straight) have turned an engine-filling pump and other objects into strange shapes." The tragic figure of an old woman, in the photograph showing the station name-board, is a most vivid representation of a spectre come out of the lake to call down vengeance on a stricken town—though the prosaic equipment of a station platform forms a somewhat incongruous background for such a saga-like proceeding!

WHIRLPOOLS—CLOCKWISE AND ANTI-CLOCKWISE: A PROBLEM OF ROTATION.

DESCRIPTION BY FREDERICK G. TAYLOR.



SOUTH OF THE EQUATOR: A CLOCKWISE VORTEX FORMED IN THE ARAPUNI RESERVOIR, NEW ZEALAND, WHEN IT WAS BEING EMPTIED—EVIDENCE THAT THE SIDE OF A WHIRLPOOL NEAREST THE EQUATOR IS CAUSED BY CENTRIFUGAL FORCE TO FOLLOW THE EARTH'S WEST-TO-EAST MOVEMENT.

WHIRLPOOLS and their characteristics have attracted considerable attention on the part of scientists and their laymen in recent months. The scientists have been trying to find out whether whirlpools rotate in a different direction south of the Equator as compared with the north. One Australian lecturer in physics, at Sydney University, started the question by asking people to observe and report to him on the direction of swirl taken by bathwater when the plug was withdrawn. No report appears to have been forthcoming by the reservoir manager, so it is possible that the Australians are still watching their bath water and sending in their reports. However, some investigations have been carried out on this particular subject in the past. British engineers, mostly by observing the characteristics of whirlpools formed on the surfaces of some of the reservoirs in Scotland, have disclosed a remarkable phenomenon. In all cases where whirlpools—or free vortices, as they are

(Continued opposite)



NORTH OF THE EQUATOR: AN ANTI-CLOCKWISE VORTEX AT LOCH TREIG, SCOTLAND. WHIRLPOOL ROTATING IN THE OPPOSITE DIRECTION FROM THAT IN NEW ZEALAND (SHOWN IN THE UPPER PHOTOGRAPH) FOR THE SUGGESTED REASON THAT, HERE, THE OTHER SIDE OF THE WHIRLPOOL IS NEAREST THE EQUATOR.

termed by science, have been observed in nature, it has been established that the direction of rotation is clockwise south of the Equator and anti-clockwise in the north. There are now two photographs which evidence this. These two photographs are reproduced here by permission of Messrs. Gledhill and Kent Ltd. The first photograph was taken at the reservoir of the Arapuni power scheme in New Zealand when it was being emptied, and the second at Loch Treig, in Scotland. The most probable, and, in fact, only, explanation of the phenomenon is that the direction of rotation is independent of west-to-east movement of the earth. Briefly, the theory is that, as the Equator is the fastest-moving part of the earth's surface, the effect of centrifugal force tends to carry the side of the whirlpool nearest the Equator in the same direction as the earth's movement. These two photographs seem to solve the problem raised by the Australian lecturer.



A GERMAN AIRMAN AT PRACTICE IN SIGHTING: AN EXTREMELY IMPORTANT FACTOR IN AERIAL WARFARE, OWING TO THE GREAT DIFFICULTY OF HITTING A FAST-MOVING OBJECT FROM AN AEROPLANE IN FLIGHT.



BOMB-AIMING INSTRUCTION ON THE GROUND: A PILOT IN TRAINING (LEFT) LEARNING TO AIM, THROUGH AN APERTURE, AT A POINT ON A MOVING "LANDSCAPE" CARPET BELOW, AS SHOWN ALSO IN THE ADJOINING PHOTOGRAPH.



THE BOMB-AIMING PRACTICE METHOD SEEN IN THE ADJOINING ILLUSTRATION (LEFT): ANOTHER VIEW, SHOWING THE CARPET, REPRESENTING A LAND SURFACE, MOVED ON ROLLERS AT THE SPEED AT WHICH THE AEROPLANE WOULD FLY.

THE GERMAN AIR FORCE AND ITS METHODS OF TRAINING: INGENIOUS DEVICES FOR INSTRUCTION IN BOMB-DROPPING AND MACHINE-GUN FIRE.



LEARNING MARKSMANSHIP BY "SHOOTING" AT MODELS, ONE OF THE GERMAN METHODS OF INSTRUCTION.



AIRCRAFT WITH WOODEN PRACTICE MACHINE-GUNS: IN PRECISION OF AIM AND RAPID FIRE.



PRACTISING WITH A DISPATCH CASE: A USEFUL EXERCISE FOR JUDGING DISTANCE ACCURATELY IN BOMBING, SINCE BOMBS MUST OFTEN BE THROWN BY HAND, WITHOUT MECHANICAL APPARATUS, ESPECIALLY AT LOW ALTITUDES.



READY TO ENTER AN AEROPLANE AT THE WORD OF COMMAND: A LINE OF GERMAN MILITARY PILOTS IN TRAINING, SOME OF THEM ABOUT TO CLIMB INTO A MACHINE FOR THE FIRST TIME.



A RECRUIT'S FIRST EXPERIENCE IN AN AEROPLANE—EACH OF THEM TAKING IT IN TURN TO CLIMB IN AND PRACTISE WITH A MACHINE-GUN; PART OF THE GERMAN TRAINING TO ENSURE ACCURACY OF FIRE.

NOw that so much is heard about the vital importance of aircraft in any future war—not to speak of that already in progress in Spain—there is a compelling interest in these photographs, recently to hand from Germany, showing the methods of instruction now in use in the German Air Force. An explanatory note supplied with the illustrations states: "Germany is training her Air Force in full pressure, and has put her planes up to date in every detail. Her bombers are large, heavy, and usually fitted with several motors; they all carry a crew of several men, and are equipped with

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instruments which enable them to fly in all weathers, day and night, open or blind. Each man of the crew has his special duties, but each must be thoroughly trained at the machine-gun, bombing and sighting, so as to be able to carry out attack or defence with equal efficiency. These bombers have two tasks: fighting other planes in the air with machine-guns, and bombing the enemy territory beneath them. There is no doubt that Germany to-day has an extremely efficient Air Force. She believes that any future war must be primarily a war in the air and she acts accordingly."—[PHOTOGRAPHS BY DORIN LION.]

EARLY INDIAN ART FROM THE SIAMESE JUNGLE.

THE FIRST EXPLORATION OF SRI DEVA BY A EUROPEAN ARCHAEOLOGIST:
BASIC ART REVELATIONS FROM AN ANCIENT INDIAN COLONIAL CITY
IN INDO-CHINA ABANDONED ABOUT 550 A.D.

By H. G. QUARITCH WALES, M.A., Ph.D., Field Director of the Greater-Indian Research Committee.
(See Illustrations on the two succeeding pages.)

THE Greater-Indian Research Committee, representing the Royal Asiatic Society, India Society, and School of Oriental Studies, and under the chairmanship of Sir Francis Younghusband, was instituted in 1934, with the object of carrying out archaeological explorations in Greater India. The second expedition, which took place last winter, was made possible by the generous support of Mrs. C. N. Wrenmore, a member of the India Society.

The main objective of this expedition was the exploration of the ancient city of Sri Deva. This city is situated in Central Siam in the valley of the Pasak River, an unnavigable stream, full of boulders and fallen trees, which runs in a gorge in the narrow valley between the edge of the plateau of Eastern Siam and the Petchabun Hills, finally flowing out into the Menam Valley. The preservation of ancient ruins in the Pasak Valley is largely due to its secluded and inaccessible position, while this and its particularly evil reputation for fever account for the fact that no European archaeologist had previously visited Sri Deva. The city was actually discovered as long ago as 1905 by Prince Damrong when he was making an official tour of the province, but he had no time to make more than a superficial examination. About twenty years later, when the Bangkok Museum was founded, several fine stone images of Vishnu and a *yakshini*, as well as a Sanskrit inscription, were sent to Bangkok by local officials. These images, and the inscription which accompanied them, were ascribed by M. Coedès to the fifth-sixth centuries A.D. ("Mélanges Linossier," pp. 159-164, Paris, 1932). The sculptures were recognised as being amongst the finest productions of Indian art in Indo-China, standing at the beginning of the artistic evolution of Indo-China and even of Indonesia; and they were considered to be of the highest importance because they give us an idea of the art of Funan, the earliest Indian colony in Southern Indo-China, before that country was submerged beneath the flood of Khmer statuary, and because they provide the link that was missing between primitive Khmer statuary and the Indian sculpture of the Gupta period. But despite the interest aroused by these few objects brought from Sri Deva, no steps were taken to explore the locality, and nothing was definitely known as to what buildings and other remains might be there. Indeed, the difficult nature of the country demanded a special expedition, and such an undertaking appealed very strongly to me, because here was an opportunity to explore what was perhaps the last unknown city hidden in the Indo-Chinese jungle, and moreover, one which would obviously not be merely another Khmer city of an already well-known type, but was likely to bring to light new facts of great importance for the history of the spread of early Indian culture.

Accordingly we started from Lopburi, the Siamese Government kindly providing every facility and assistance. A first attempt with lorries was doomed to failure, and we were obliged to travel for five days with bullock-carts. The people in the jungle villages along the route were charmingly simple and had never before seen Europeans. Our way lay through a thin and monotonous jungle, swampy in parts, thence over the Petchabun Hills by a low but rocky pass, and finally across the Pasak River, five miles beyond which we reached the ancient city. There we camped for three weeks, during which time my wife and I, with the assistance of the local people, worked unremittingly at the investigation of the ancient sites.

The plan of the city is typically Indian (Fig. 1), consisting of a main city a mile square, on to the eastern side of which has been added a subsidiary city of larger area, in

the manner technically known as Dāmada. This extension was intended either to accommodate the lower castes or else as an emporium, as was the case in the Indian city of Puri, and it contained no monuments, but only a large lake and a few laterite bases.

Both cities are surrounded by a tall earth and laterite rampart, and a wide moat still containing water. The broad tops of the rampart are littered with coarse potsherds, probably indicating the sites of the dwellings of the soldiers who guarded the city. As was usual in Indian cities, the main buildings were grouped together in the centre, the possible site of the palace, which, of course, was built of wood and so has left no traces, being on the western side of the lake. Temple II. was the chief shrine of the Indian period, but unfortunately only its base remains, the site having

The only remaining Indian temple in the city (Temple I., Figs. 3 and 4) is a fine brick tower of restrained and simple architecture. In my opinion it is beyond all doubt the oldest remaining Hindu temple in the whole of Indo-China, the prophecy of all that was to come in later centuries. It is almost the simplest possible brick tower, on a square plan and standing on a laterite base, with an entrance porch facing the west and three false porches on the other sides. The upper part of the building consists of receding stages with false niches, reminiscent of a storied wooden building, and inside the shrine there is a primitive feature in the form of *niches luminaires*, a direct survival of wood architecture. The generally simple and undifferentiated structure of this tower is such that we must place it at least a hundred years earlier than any other structural building in Indo-China—that is to say, at latest the first quarter of the sixth century. The building in India of which it is most strongly reminiscent is the brick temple at Bhitaragaon, in the Cawnpore district, dating from the fifth or sixth century; and there is a strong relationship between the Sri Deva temple and the early type of Indian colonial architecture, which, as I pointed out last year ("Indian Art and Letters," Vol. IX., No. 1), still survives in the northern part of the Malay Peninsula. I now propose to see in the prototype of Wat Keu, Caiya (Malay Peninsula), and Temple II. at Sri Deva the ancestral form from which pre-Khmer, Cham, and Khmer architecture were evolved, though it is impossible here to enter into details on this complicated subject.

Four Indian sculptures, dating from at latest the first quarter of the sixth century, were found by us in the environs of Sri Deva. The first is a life-sized, four-armed stone figure of Vishnu, which, despite its mutilated condition, may be ranked as one of the most beautiful sculptures hitherto found in Indo-China (Fig. 5). The second is a weathered relief depicting a man and a horse; the third is a smaller four-armed figure of Vishnu, and the last is a large and very noble head (Fig. 6). There appears to be a similarity in style between the sculptures from Sri Deva and those from the Shiva Temple

of Bhumara, India, dating from about the same century.

The most informative document we found at Sri Deva was a stone bearing an inscription of two lines of Sanskrit, legible in part only (Fig. 2). According to Dr. L. D. Barnett, in the first line can be read words meaning "The Vaishnava hero . . . true to compact," while in the second line the names Rāma and Lakshmana occur, but it is not certain whether they refer to members of the royal family or to deities worshipped. Dr. Barnett considers that the inscription dates from the first quarter of the sixth century, and from the style of the characters he considers that the colonists came from the northern part of the Deccan, probably from Telingana. This is interesting, because in the past there has been too great a tendency to ascribe Indian colonisation mainly to Southern India under the Pallavas. Later waves of colonists in the seventh century, who were chiefly Shaivas, certainly did come from the south, but it seems as though we must look further north for the original home of the earlier colonists, who were mainly Vaishnavas and Buddhists.

The city of Sri Deva appears to have been founded by Indian colonists some time in the fifth century, and it evidently became a place of importance on a great overland trade and military route of the Funan Empire. It must have been abandoned about 550 A.D., when the empire

fell to pieces as a result of the rise of the pre-Cambodian State of Chenlā in the south and of the Buddhist kingdom of Dvāravati in the west. Unlike the rest of Funan, where a thriving evolution took place, destroying in the process all the relics of the old empire, the ruins of Sri Deva lay undisturbed in their secluded valley, and they are almost the sole surviving witnesses of the works of the early Indian colonists of Funan. About the twelfth century, as stated above, the city was for a time reoccupied by the Khmers, but the remains they have left—artificial mountains, prangs (Fig. 10), lingas (Fig. 11), linga-bases, carved stones and pillars (Figs. 7, 8, and 9), a stone Ganesa, and several stone giants (Fig. 13)—are naturally of less historical and artistic interest than the Indian remains.

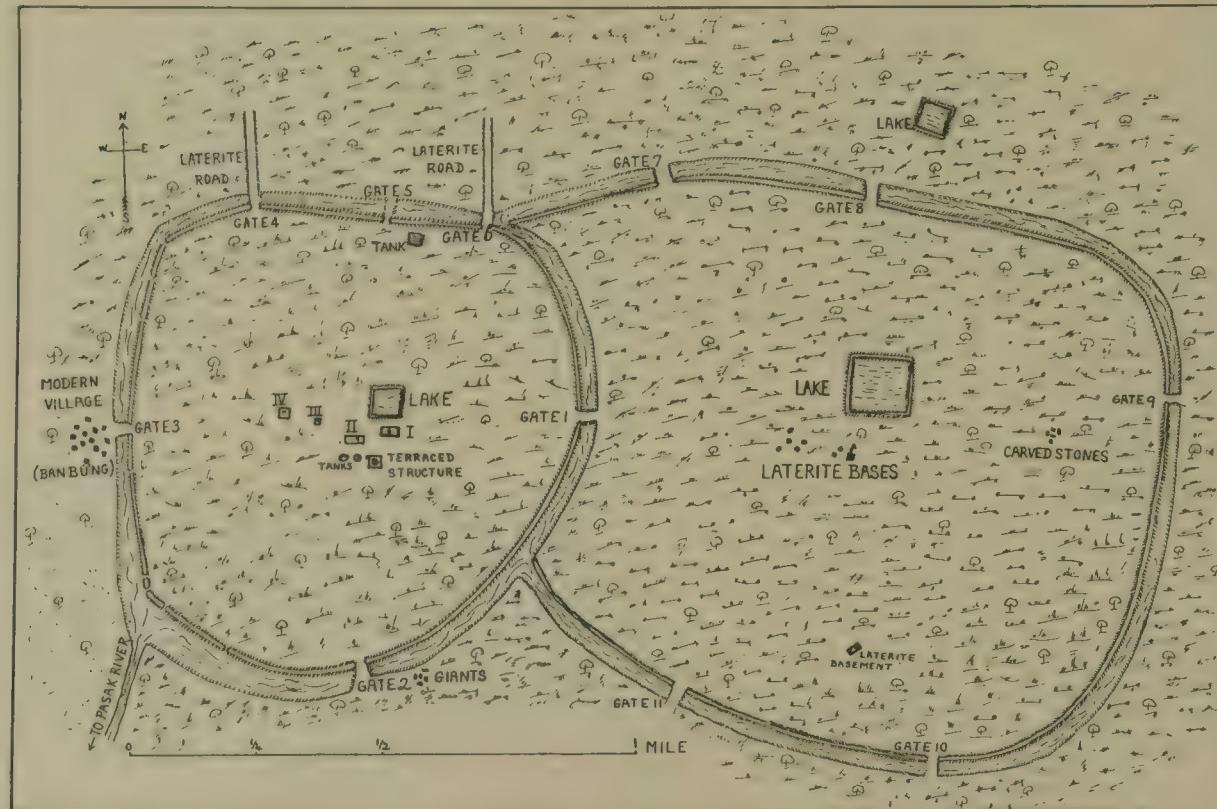


FIG. 1. "PERHAPS THE LAST UNKNOWN CITY HIDDEN IN THE INDO-CHINESE JUNGLE" NOW FULLY MAPPED AND EXPLORED: A PLAN OF SRI DEVA, SHOWING THE MAIN CITY ON THE LEFT, AND THE SUBSIDIARY EXTENSION (LARGER, BUT LACKING MONUMENTS) ON THE RIGHT.

The plan of Sri Deva is typically Indian, and unlike that of any other in Indo-China. Both the main city and the larger subsidiary extension on the east are enclosed by a rampart. Gaps in it, usually about 60 ft. wide, represent what were formerly gates (numbered 1 to 11 on the plan). Temples I. and II. (mentioned in the accompanying article) are shown, with other structures, in the centre of the main city. The word "Giants" near Gate 2 refers to gigantic statues erected as gate guardians. (See Fig. 13 on page 176.)



FIG. 2. EVIDENCE SUGGESTING THAT THE INDIAN COLONISTS OF SRI DEVA CAME FROM THE NORTH OF THE DECCAN: A STONE PILLAR WITH A SANSKRIT INSCRIPTION OF THE EARLY SIXTH CENTURY A.D.—"THE MOST INFORMATIVE DOCUMENT FOUND AT SRI DEVA."

been built over by a prang constructed by the Khmers, who reoccupied the city in the twelfth century. To us, therefore, Temple I. is the most important building, for it is purely Indian and remains in a good state of preservation. Other Khmer buildings include several prangs and two large terraced structures, or artificial mountains, one inside the city and one at some distance outside it. There are also the remains of laterite roads and giant gate guardians, dating from the Khmer period. Most of the Indian sculptures were found lying at various points in the jungle outside the city. This fact indicates that the Khmers, who were Shiva worshippers, had thrown the Vaishnava Indian images out of the city, and often mutilated them as well.

INDO-CHINA'S OLDEST HINDU SHRINE; AND SCULPTURES FROM SRI DEVA.

PHOTOGRAPHS BY H. G. QUARITCH WALES, M.A., PH.D., (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



FIG. 3. "BEYOND ALL DOUBT THE OLDEST REMAINING HINDU TEMPLE IN THE WHOLE OF INDO-CHINA": THE ONLY SURVIVING INDIAN SHRINE AT SRI DEVA (EARLY SIXTH CENTURY A.D.).

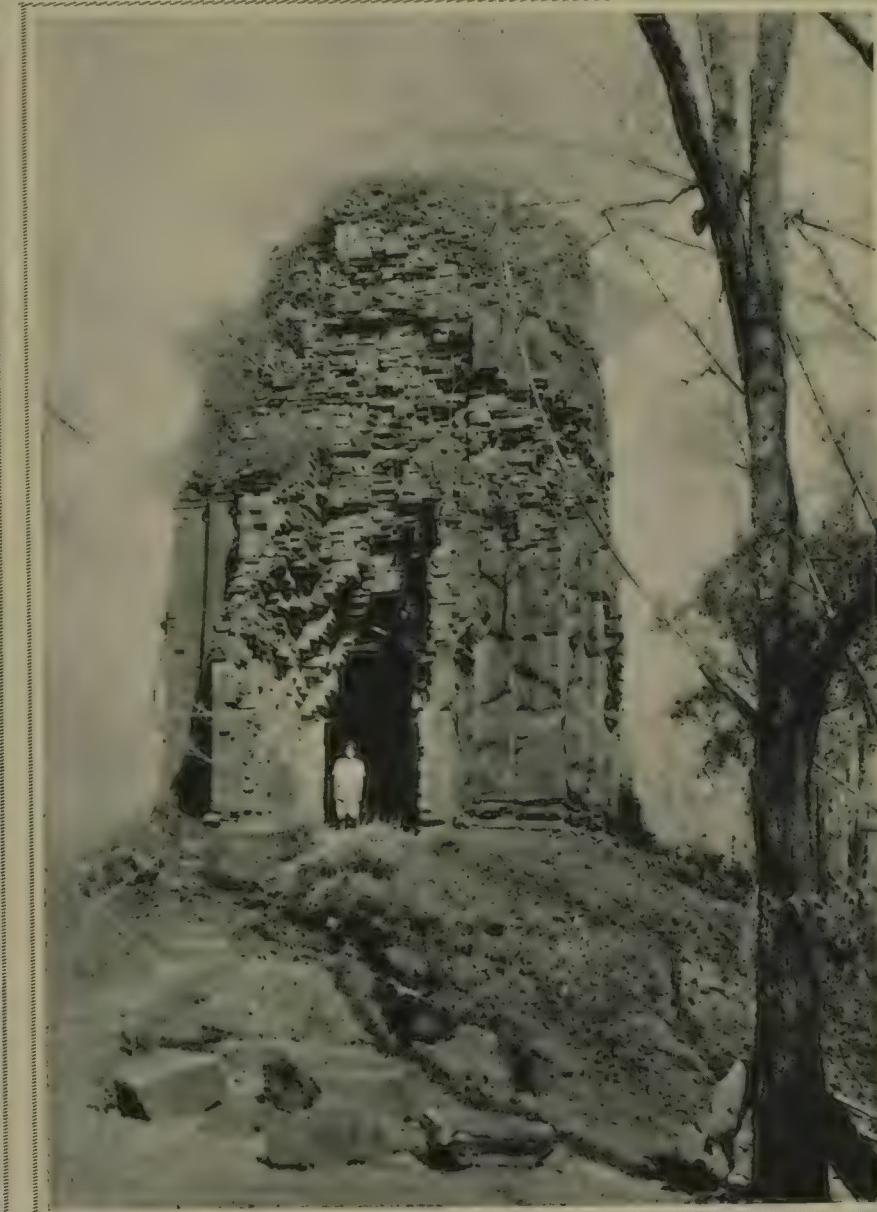


FIG. 4. "AT LEAST 100 YEARS EARLIER THAN ANY OTHER STRUCTURAL BUILDING IN INDO-CHINA": THE SRI DEVA TEMPLE—ANOTHER VIEW, SHOWING THE ENTRANCE, FACING WEST.



FIG. 5. A LIFE-SIZED, FOUR-ARMED STONE FIGURE OF VISHNU, AT SRI DEVA: "ONE OF THE MOST BEAUTIFUL SCULPTURES HITHERTO FOUND IN INDO-CHINA." (FIFTH OR EARLY SIXTH CENTURY.)

IN a letter referring to the expedition described in his article on the opposite page, Dr. Quaritch Wales says: "Very important results have been obtained, especially in connection with the exploration of Sri Deva, an ancient Indian city buried in the Siamese jungle and never previously visited by a European archaeologist. The city is dated by inscriptions found there as having flourished in the fifth century A.D., and the finds include purely Indian sculptures of that period and a tower-like building (Figs. 3 and 4 above) believed to be the oldest structural building, in Indo-China. The city is about 2½ miles square, and there are vast ramparts, roads and lakes. (See the plan reproduced in Fig. 1.) The great importance of the place is that it reveals to us the art of the earliest Indian colonists, and the finds are at the base of the whole later development of Khmer and Cham art." As the author explains in his article, Sri Deva must have been abandoned about 550 A.D., when the empire of Funan, to which the city belonged, was disrupted by invaders, but its ruins lay undisturbed in their secluded valley, and are almost the sole surviving witnesses to the works of the early Indian colonists in that region. The site was reoccupied for a time, about the twelfth century, by the Khmers, and relics of their art and architecture from Sri Deva are illustrated on the next page.



FIG. 6. "A LARGE AND VERY NOBLE HEAD," PROBABLY REPRESENTING VISHNU: ONE OF FOUR INDIAN SCULPTURES FOUND NEAR SRI DEVA (FIFTH OR EARLY SIXTH CENTURY).

KHMER ART AT SRI DEVA—BY ANTI-INDIAN 12TH-CENTURY SETTLERS.

PHOTOGRAPHS BY H. G. QUARITCH WALES, M.A., PH.D., FIELD DIRECTOR OF THE GREATER-INDIAN RESEARCH COMMITTEE. (SEE HIS ARTICLE ON PAGE 174.)



FIG. 7. A CARVED STONE, PROBABLY A LINTEL, DATING FROM THE KHMER PERIOD AT SRI DEVA, ABOUT THE TWELFTH CENTURY A.D.: SCULPTURE SOME 600 YEARS LATER THAN THE INDIAN EXAMPLES SHOWN ON THE PRECEDING PAGE.



FIG. 8. THE ART OF A RACE THAT OCCUPIED THE FORSAKEN SITE OF SRI DEVA IN THE TWELFTH CENTURY, CASTING OUT AND MUTILATING RELICS OF EARLY INDIAN SCULPTURE THERE: ANOTHER KHMER RELIEF IN STONE, PROBABLY A LINTEL.



FIG. 9. STONE CARVING OF THE KHMER PERIOD AT SRI DEVA, SIAM: PARTS OF PILLARS FROM A TEMPLE OF THE TWELFTH CENTURY.



FIG. 10. A TWELFTH-CENTURY KHMER PRANG (TEMPLE) OUTSIDE THE CITY AT SRI DEVA: A CONTRAST TO THE EARLY INDIAN STYLE (FIGS. 3 AND 4).



FIG. 11. A LINGA OF THE KHMER PERIOD FOUND AT SRI DEVA: AN EXAMPLE OF STONE WORK DATING FROM ABOUT THE TWELFTH CENTURY A.D.



FIG. 12. A RELIC OF TWELFTH-CENTURY ARCHITECTURE IN CENTRAL SIAM: A STONE DOOR FRAME FOUND AT SRI DEVA, DATING FROM THE PERIOD OF THE KHMER OCCUPATION OF THE SITE.



FIG. 13. ONE OF THE "GIANTS" WHOSE POSITION IS MARKED ON THE PLAN IN FIG. 1 ON PAGE 174: A GIGANTIC KHMER STATUE SET UP AS A GATE GUARDIAN AT SRI DEVA IN THE TWELFTH CENTURY.

The discoveries at Sri Deva illustrated above belong to a period some six or perhaps seven hundred years later than those shown on the two preceding pages, which date from the time of the Indian colonists in Siam in the fifth or early sixth centuries. In his article on page 174, Dr. Quaritch Wales states that the city of Sri Deva was abandoned, owing to an invasion of the Funan empire, to which it belonged, probably about 550 A.D., and the site was long forsaken and undisturbed, but in the twelfth century or thereabouts it was reoccupied by the Khmers. It is their culture that is represented by the examples of art and architecture seen in the above photographs,

and it is interesting to compare these works with those of the much earlier Indian civilisation. The relics of the Khmer period at Sri Deva include terraced structures or artificial hills, prangs (temples), lingas and linga-bases, carved stones and pillars, and several stone giants erected as guardians of the city gates. The Indian art in Funan was "submerged beneath the flood of Khmer statuary," and the chief Indian temple at Sri Deva, was replaced by a Khmer prang. Most of the Indian sculptures found were in the jungle outside the city, indicating that the Khmers, who worshipped Shiva, had cast out the Vaishnava Indian images, which they often mutilated.

MADRID'S GRIM ORDEAL—33 AIR RAIDS IN 10 WEEKS!

TYPICAL BOMB HAVOC; AND SAND-BAGS IN THE PRADO.



AFTER AN AIR RAID IN WHICH NUMBERS OF PEOPLE WERE REPORTED KILLED AND MANY MORE WOUNDED: BODIES LYING IN THE STREET OF A NORTHERN SUBURB OF MADRID, AND RESCUE CARS AT WORK.



"MODERN BOMBS CUT THROUGH SEVEN-STOREY HOUSES LIKE CHEESE": WRECKAGE OF TALL BUILDINGS IN THE ARGUELLES QUARTER, SHOWING INTERIORS OF UPPER ROOMS LAID BARE BY THE FALLING OF WALLS.

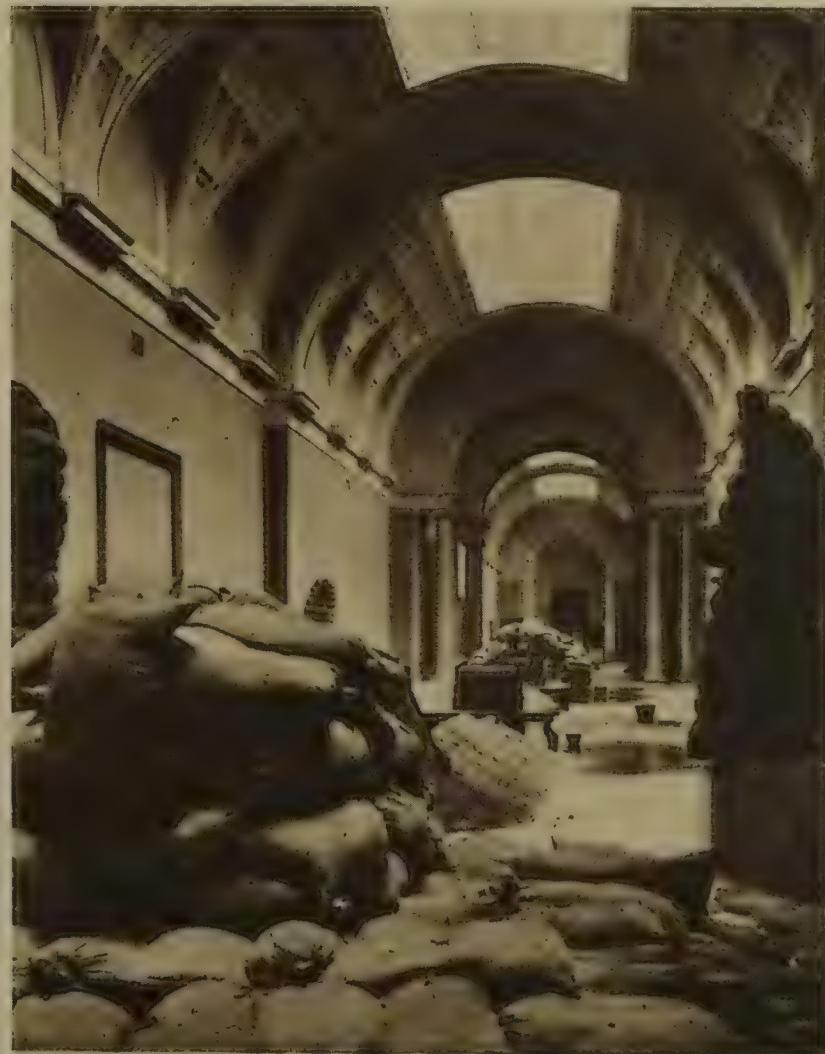


ANOTHER PHASE OF THE DESTRUCTION CAUSED BY THE SAME RAID AS THAT ILLUSTRATED IN THE TOP PHOTOGRAPH: RUINS OF WORKMEN'S DWELLINGS IN A POPULOUS NORTHERN SUBURB OF MADRID.



SEARCHING THE RUINS OF THEIR FORMER ABOODE FOR PERSONAL BELONGINGS BEFORE LEAVING THE CITY: A FORLORN PARTY OF HOMELESS MADRILENOS.

Recent accounts of conditions in Madrid state that, since the Government's removal to Valencia, and with the gradual evacuation of civilians, the capital has become, politically, a backwater, though life goes on despite air raids and bombardment. The ruins caused by bomb and shell are cleared away almost as quickly as the human victims are picked up and removed to hospital. In an earlier report a "Times" correspondent there wrote: "Madrid has suffered 33 aerial bombardments in 10 weeks, a unique and unenviable record for a great city. This represents a total of some 50 tons of high explosive, besides the daily shelling



WITH STATUARY PROTECTED BY SAND-BAGS: THE HALL OF THE FAMOUS PRADO GALLERY, WHOSE ART TREASURES WERE MOSTLY REMOVED TO SAFETY.

from the enemy at the gates. . . . Madrid has not yet been and let us hope never will be gassed. . . . Modern bombs cut through seven-storey houses like cheese. . . . A vast quantity of incendiary bombs has been showered on Madrid. Except in certain cases . . . they have not proved effective. In one of the night raids the Prado Gallery was hit by nine incendiary bombs, without much damage beyond broken glass. Three heavy bombs that made huge holes in the roadway near the building would have wrecked it had they fallen on top. Thanks to the foresight of the Government the art treasures had been removed."

A PAGE FROM THE WORLD'S SCRAP-BOOK:
NEWS ITEMS OF TOPICAL INTEREST.



TO BE UNVEILED BY THE KING ON ST. GEORGE'S DAY: A MEMORIAL TO KING GEORGE V. AT WINDSOR—THE DESIGN BY SIR EDWIN LUTYENS.

It was announced recently that the King and Queen intend to visit Windsor on St. George's Day, April 23, for the unveiling by his Majesty of the memorial to his father, King George V. It has been designed by Sir Edwin Lutyens, R.A. The central feature will be a stone cenotaph of simple dignity, with semi-circular ends, and on the steps leading to the cenotaph there will be carved the inscription—"George V. First Sovereign of the House of Windsor."



A NEW NATIONAL POSSESSION: ONE OF THE EARLIEST KNOWN PICTURES OF THE EXTINCT WHITE DODO OF RÉUNION, ACQUIRED BY THE NATURAL HISTORY MUSEUM. The British Museum of Natural History at South Kensington has just purchased this small water-colour by Pieter Holstijn (1580–1662), one of the earliest known pictures of the extinct White Dodo (*Didus solitarius*), which once inhabited the island of Réunion. Holstijn was the first artist to paint this species. Pictures of the White Dodo are much rarer than those of the dark grey Dodo of Mauritius, on which Tenniel based his famous bird in "Alice in Wonderland."



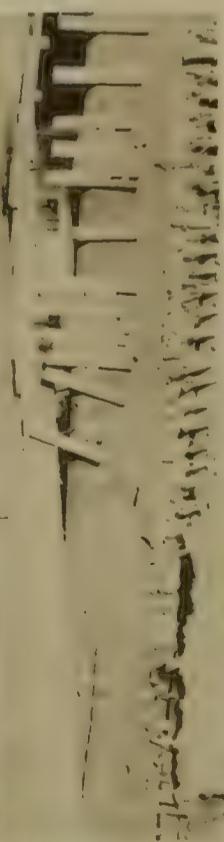
THE CALIFORNIAN AIR CRASH IN WHICH MR. MARTIN JOHNSON WAS FATALLY INJURED: THE WRECKED AIR-LINER ON A MOUNTAIN-SIDE NEAR LOS ANGELES.

Mr. and Mrs. Martin Johnson, well-known as makers of travel films in Africa and Borneo, were among the ten passengers in a Western Air Express liner wrecked in a fog, on January 12, in the Tehachapi foothills near Newhall, California. Mr. Johnson died in hospital at Los Angeles next day, when his wife was semi-conscious but expected to live. One other passenger was killed, and all the occupants of the aeroplane, including the crew of three, were injured.



A LIFEBOAT DRAWN THREE MILES OVERLAND, BY TRACTOR, TO RESCUE PEOPLE MAROONED BY FLOODS: THE ABERDEEN LIFEBOAT CROSSING THE DEE TO A FLOODED FARM.

An unusual type of rescue by lifeboat was effected on January 25, when the crew of the Aberdeen lifeboat carted their boat on a tractor (seen in the foreground of our photograph) for three miles across country, and launched it on the River Dee to rescue three people marooned by floods in the upper rooms of a farmhouse. Some account of floods on the Thames is given on page 179 of this number, with an illustration of Teddington Weir.



ONE OF A CONCERTED SERIES OF BOMB OUTRAGES IN LISBON, ASCRIBED TO "FOREIGN COMMUNISTS": A WRECKED ROOM IN THE EDUCATION MINISTRY.

Eight explosions at important points in and near Lisbon occurred simultaneously late on January 20, and another (in the War Office) on the following day. One of the first series took place at the Ministry of Education, where a conference was in progress. The Minister and the Secretary of the Cabinet had narrow escapes. Other places attacked were the Spanish Consulate, Radio Club, Broadcasting Station, and the Vacuum Oil Co.'s petrol tanks.



A YOUNG OKAPI CAPTURED ALIVE IN THE ITURI FOREST, BELGIAN CONGO: AN ADDITION TO THE FEW CAPTIVE EXAMPLES OF A RARE SPECIES.

It was recently reported from the Belgian Congo that an American expedition had brought down two okapis (destined for the American Museum of Natural History) after 45 days' hunting in the Ituri Forest, near the Epulu camp. Our photograph, taken by Mr. F. J. Eroll, shows a young okapi captured alive near the camp. Several previous illustrations of this rare species have appeared in our pages. The Zoo's first specimen, which arrived in July, 1935, died in the following November.

A DISASTER OF THE AMERICAN FLOODS: A BREACHED LEVEE AT FISK.



THE LAST DEFENCE BROKEN BY THE RELENTLESS PRESSURE OF THE WATER: A BREACH IN THE ST. FRANCIS LEVEE, ABOUT TEN MILES NORTH OF FISK, MISSOURI, WHEN THOUSANDS OF ACRES OF LAND WERE INUNDATED, HOMES WERE FLOODED AND EXTENSIVE DAMAGE WAS DONE.

Though the Thames and other rivers have overflowed their banks, it is usually only the low-lying land in the vicinity which suffers and we are spared the horror and disaster which has followed in the wake of the floods threatening ten States in America. Every stream and tributary to the Mississippi and Ohio Rivers has topped its banks and where a levee gives way disaster follows.

As we write, there is a death-roll of 104, and 1000 persons are missing; while 650,000 people are homeless. Martial law has been declared at Columbus, the capital of Ohio, and at Louisville, Kentucky, in order to prevent panic and looting and to organise measures for fighting the epidemics which threaten to break out. In both these towns there were serious outbreaks of fire.

A GUIDE TO THE FLOODED CONDITION OF THE THAMES: TEDDINGTON WEIR.



SHOWING THE TIDAL WATERS LEVEL WITH THE WEIR-SLUICES: A VIEW OF TEDDINGTON WEIR (LOOKING DOWNSTREAM) AT HIGH WATER.

The recent rains which caused the Thames to overflow its banks at Staines and Walton and to inundate other low-lying land, did not cause the floods to approach the seriousness of the situation in America. Teddington Weir (below which the river is tidal), as the last weir on the river, provides a guide to the volume of flood-water coming down from the upper reaches. On January 25

8,700,000,000 gallons were flowing through in the 24 hours, an increase of 1,200,000,000 over the previous day. Last January the highest rate of flow was 9,000,000,000 gallons, but in 1929 it was as high as 10,500,000,000 gallons. At the time of writing, however, not all the week-end's rain has come down from the upper reaches.

HEROIC SEAMANSHIP TRIUMPHS OVER THE FURY OF THE NORTH SEA: THE "VENUS" AND THE "TRYM."

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF MERR H. K. LEHMKUHL, AND EYE-WITNESSES OF THE WORK OF RESCUE.



THE CREW OF THE DOOMED "TRYM" BEING TAKEN OFF BY MEANS OF A BREECHES BUOY IN THE GALE IN THE NORTH SEA: A DRAWING SHOWING THE FEAT MADE POSSIBLE BY THE SKILL OF THE CAPTAIN OF THE "VENUS" IN KEEPING WITHIN 100FT. OF THE "TRYM" ALTHOUGH THERE WAS CONSTANT DANGER OF THE SEAS FLINGING THE TWO SHIPS TOGETHER.

The recent gale in the North Sea caused many disasters and led to heroic rescues. One of the finest of these was the saving of the crew of the Norwegian cargo-boat "Trym" (1509 tons) by the Newcastle-Bergen liner-boat "Venus" (5407 tons). For nearly thirty-six hours the "Venus" was engaged in rescue attempts in one of the worst gales ever known in the North Sea. In answer to the "Trym's" S.O.S., the "Venus" came up with the disabled vessel about two in the morning on Tuesday, January 19. Later the "Venus" attempted to launch a boat and drift it down to the "Trym,"

but this boat was damaged. At six in the morning on the Wednesday the "Venus" had last needed to maneuver manfully, but away and this was rolled across in dark racing to the disabled vessel. The "Venus" round the bows of the "Trym," but, owing to the water coming over the walking ship, it proved impossible to get alongside. At this moment, one of the crew of the "Trym," named Opsahl, fastened a line round his waist and jumped overboard, and, being a powerful swimmer, struggled through thirty yards of icy water, reached the boat, and was taken on board. Connection by

lines was thus made between the waterlogged wreck and the boat. By this means five men were rescued and brought back to the "Venus." The lifeboat which could not be got alongside and was abandoned. With the coming of daylight, the "Venus" worked her way round the wreck and came up with her bows pointing at the "Trym's" port side. Now followed a truly magnificent piece of seamanship on the part of Captain Dreyer, of the mail-boat. He carefully maneuvered his ship nearer and nearer to the "Trym," which was now badly down by the stern, with her fires out and

her decks continuously washed by the seas. At last a line could be fired on to the "Trym." Connection being established, a breeches buoy was rigged up and one by one the thirteen that remained on board the "Trym" were hauled on to the "Venus." During this hazardous work, at times the two ships were only 50 to 100 feet apart. The south-easterly gale drove the two vessels over fifty miles to the north-west during the rescue. Captain Dreyer has been made a Commander of the Order of St. Olaf by King Haakon for this magnificent display of seamanship.

The World of the Theatre.

By IVOR BROWN.

NEW STALLS FOR OLD.

DURING January, the Theatre is nearly always barren of new things. "Christmas Business," for which managers have been waiting through December, is apt to be disappointing and influenza made it more than ever so this year. But Pantomime is more or less invincible, and the other successes continue to succeed. There are withdrawals of the eldest and the weakest, but the new pieces to follow them are not yet ready. February will see them popping up like the snowdrops and the crocuses; let us hope that they are as pleasant to the view.

Meanwhile, January was a great period for the house-breakers and the spring will be a busy period for the builders. The Alhambra was finally razed to the ground, and on the sixteenth of the month the Prince of Wales's, recently notable for its continuity of continuous revue, flamboyant and Frenchified, had its farewell performance and closed for total reconstruction. Neither of these houses will be lost to entertainment. New palaces of pleasure will arise on sites so convenient for the pleasure-seeking myriads to whom Leicester Square is the symbol of all festive celebration and Coventry Street is the happy conduit between the Square and Piccadilly.

I hope that the new theatre to arise will be neither too large nor too severe. All over the country, and not in London only, when new theatres have been built they have been done on a gigantic scale. The economic point is obvious: the difference in cost between constructing and equipping a theatre which will hold 1200 people and one which will hold 800 is not enormous. Therefore, build for the larger number because, if you have a crashing success, you can exploit it to the full. Why boast of "hundreds turned away nightly"? Much better have them inside and their shillings in the till.

But the thing cuts both ways. These vast theatres are extremely comfortable for the audience, which is splendid: the cheap-seat public get cushioned seats, as soft as softest stalls, and are no longer condemned to agonise on knife-

the old boxes, are detrimental to the atmosphere of intimacy. They seem to put the stage at a remove; the actor, who once was on a platform in our midst, is now further away than ever. To play an intimate modern comedy in some of the big new theatres is overwhelmingly difficult. It seems to get lost on a stage better suited to

new bareness and sparseness, and none at all for all the old trimmings of gilt metal-work and the absurd gods and goddesses on the roof. But to create an atmosphere of excitement and of anticipation and of holiday feeling in the audience, an atmosphere which certainly assists the actors to give their best, the old style of architecture, even with all its vulgarity laid heavily upon it, was extremely serviceable.

It is surprising and rather scandalous that there is in London no model of an Elizabethan Theatre for the production of Elizabethan drama under the conditions for which it was written. When Mr. Robert Atkins wants to do this, he has to take his Bankside Players to the Ring at Blackfriars, where his Sunday night renderings, first of "Henry V." and recently of "Much Ado About Nothing," on a platform stage closely similar to that on which Shakespeare himself appeared as the actor-author, have been of consummate interest to students of theatrical history. I am not saying that this is the only way to produce Shakespeare. Far from it. But it is one of the many ways and one of the most instructive; one that ought, incidentally, to stimulate a fine, free, physical, rhetorical, and fully projected style of acting very different from the naturalistic quietness of the contemporary fashion. That is a kind of acting we need to have restored.

It is curious that on the banks of the Potomac River, in the Henry Folger Library at Washington, you may find not only an enormous collection of Elizabethan First Editions but an Elizabethan Theatre as well. Surely London might do as much for the geniuses of its own river-side theatres, the Bankside men of Southwark and the pioneers of Shoreditch. It is an obvious kind of Shakespeare Memorial. It would not cost much to build and it would certainly be cheap to run. The job could be done twice over with half the money lost on a couple of ill-judged musical frivolities.

Theatre Street, in my opinion, should have many mansions, playhouses of many sizes and kinds, presenting plays of all styles and for all tastes. It is nobody's business to dictate what species of plays shall be exclusively acted; it is everybody's business

grand opera or to the accommodation of a "White Horse Inn," and in an auditorium which more easily accepts the terrific reverberations of a "Desert Song."

By general consent one of the most agreeable theatres in London is the Haymarket. It is medium-sized, can hold enough people to exploit a popular play, and yet remains a friendly and comfortable as well as a stylish and urbane, house where the best kind of audience

to provide, as far as may be, that the plays be good specimens of their own class, and properly habited and housed; so, too, in the present reconstructions of Theatre Street, we shall look for more than one virtue. To the modern ingenuity which provides continually more comfort, better ventilation, more varied opportunities for refreshment, and general amenity for the senses, let there be added full recognition of the player's need. His need is for a playhouse which is indeed a house. Rightly have audiences been known to the profession as "houses," for the word suggests the intimate co-operation of audience with actor. Neither partner wishes to feel himself at the far end of a palace or of a gigantic marble hall, however elegant; both agree that the more they are together, the better will go the play. As we substitute new stalls for old (and new back-stalls for old pit-benches), let us bear in mind the danger of being always grandiose and the importance of being sometimes intimate.



"HEART'S CONTENT," AT THE SHAFTESBURY: TELEVISION SHOWN ON THE STAGE FOR THE FIRST TIME, AND TAKING ITS PLACE IN THE ETERNAL TRIANGLE, WHEN THE FORMER LOVER OF ANN CHANNING (DIANA WYNYARD; LEFT), NOW MARRIED TO MILES CHANNING (CYRIL RAYMOND; RIGHT), COMES ON THE SCREEN.

Ann Fenwick had been in love with a waiter, Carl von Roden, before her marriage to Channing. Von Roden returns to his native Austria, and becomes a power in the land. He visits England on an official mission, and is televised on his arrival at Croydon—the occasion illustrated. The other members of the cast seen are (left to right, centre) Arthur Macrae as Tony Willis, Mary Jerrold as Lady Fenwick, and O. B. Clarence as Sir Harry Fenwick.



"SWEET ALOES," AT THE NEW GALLERY: KAY FRANCIS (RIGHT CENTRE) AS BELINDA WARREN IN THE FILM OF THE PLAY WHICH HAD SUCH A GREAT SUCCESS IN LONDON AND NEW YORK; WITH GEORGE BRENT (LEFT CENTRE) AS JIM BAKER.

boards. This is an excellent reform, made inevitable, but often rather late, by the competition of the cinemas, whose proprietors are at least good democrats in their business and treat the poorest with respect. But the new theatre is rarely popular with the actor, who finds it difficult to fill, and often a vast vacuum, cold and uncompanionable. The atmosphere of gaiety which the old, gilt, gaudy playhouses created has vanished in the bleaker environment of vast concrete surfaces.

There is another point. The old horseshoe shape, admittedly bad for the spectators at the side, has been flattened out and the boxes, as a rule, have been abolished. This means not only the disappearance of some bad seats, but a dangerous break in the continuity between stage and audience. The blank walls, which so often replace

should be on close and easy terms with the best kind of play. Can we not have more Haymarkets and fewer of the chill and chilling temples such as _____. You can put your own names to the indictment, which I think is a just one, even when ample allowance has been made for the splendid comfort provided amid the broad acres of the new kind of playhouse. On aesthetic grounds there may be much justification for the



BELINDA WARREN MEETS JIM BAKER, THE MAN WHOM SHE EVENTUALLY MARRIES, AFTER HER UNHAPPY LOVE-AFFAIR: KAY FRANCIS AND GEORGE BRENT IN "SWEET ALOES."

CORONATION WORKS IN HAND: THE ABBEY ANNEXE; AND MALL BANNERS.



THE DESIGN FOR THE TEMPORARY ANNEXE (FOR MARSHALLING THE CORONATION PROCESSION) NOW BEING CONSTRUCTED AT THE WEST END OF WESTMINSTER ABBEY, AS FOR PREVIOUS CORONATIONS, BUT IN DIFFERENT STYLE: A BUILDING MODERN IN TREATMENT THOUGH HARMONISING WITH THE ABBEY'S GOTHIC ARCHITECTURE.

PREPAREMENTS for the Coronation of King George VI. and Queen Elizabeth, on May 12, are in active progress. An official statement by H.M. Office of Works says: "As on former occasions, a temporary Annexe is to be erected at the west end of the Abbey in which the Coronation procession will be marshalled. The Annexe will be modern in treatment, though designed in a manner which will not conflict with the Gothic architecture of the Abbey. A canopy will replace the *porte-cochère* provided at previous Coronations. The building will be of steel framing and wood infilling, finished externally in plaster treated to harmonise with the stonework of the Abbey. The severe architectural treatment of the interior of the Annexe, whose walls will generally be covered with stone-coloured Glamis fabric over fibre boarding, is specially appropriate for fine tapestries as decorative features. The Great Hall, Royal Entrance Hall, Peers' and Peeresses' Entrance Hall, and Royal Retiring Rooms will therefore be hung with such tapestries, very kindly lent by the Duke of Buccleuch and Lord Duveen. A suitably designed Regalia Table will be placed in the Great Hall." The Annexe built for the Coronation of King George V. and Queen Mary—as a mediæval hall with a *porte-cochère* (carriage gateway)—was illustrated in our issue of July 1, 1911.



THE SCHEME OF DECORATION FOR THE MALL: A LINE OF MASTS EACH SUPPORTING TWO BANNERS EMBLAZONED WITH THE ROYAL ARMS AND SURMOUNTED BY THE IMPERIAL CROWN AND LION.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**BRIGADIER TOMKINSON.**

Manager of the King's racing and breeding studs. Noted horseman. Died January 21; aged fifty-five. Member of English polo team which won Westchester Cup in 1914. Served in South African War and Great War. Awarded the D.S.O. and Bar for gallantry.

**MR. CHARLES BRYANT.**

Well-known marine artist. Died January 22; aged fifty-three. During War was official artist to the Australian Imperial Forces on Western Front. Visited New Guinea in 1923 as official artist to the Commonwealth Government. Has a painting in the Capitol at Washington.

**THE DUKE OF NORFOLK AND HIS BRIDE, THE HON. LAVINIA STRUTT—
POSED WITH THEIR WEDDING PRESENTS BEFORE THEIR MARRIAGE.**

The marriage of the Duke of Norfolk, Earl Marshal and Premier Duke of England, to the Hon. Lavinia Strutt, daughter of Lord Belper by his first wife, was arranged to take place at Brompton Oratory on January 27. Invitations were sent to some 2000 people, including a party of pensioners, who served the Duke's father and grandfather. It was decided to curtail the service as the bride is a Protestant.

**M. NAVACHIN.**

Received a fatal knife wound while walking in the Bois de Boulogne, Paris, on January 25. Former Economic Adviser to the Soviet Government and friend of M. Sokolnikoff. Originally a refugee in Paris; returned to Soviet Union and was given a bank post in Paris.

**HERR OPSAHL.**

Swam with a line in very heavy, icy seas from the "Trym" to a lifeboat from the "Venus." Thereby he was instrumental in rescuing five of the "Trym's" crew. The "Venus" rescue of the remainder forms the subject of a drawing on pages 180-181 in this issue.

**SIR HAMILTON GRANT.**

Authority on the Indian border politics of the war and post-war periods. Died January 23; aged sixty-four. Successively Foreign Secretary to the Government of India and Chief Commissioner of the North-West Frontier Province. Negotiated Afghanistan Treaty.

**M. PIATAKOFF.**

The trial of M. Gregory Sokolnikoff, a former Soviet Ambassador in London, M. Karl Radek, the famous writer and publicist, and M. Piatakoff, former Vice-Commissar for the War and Heavy Industries, together with fourteen other Old Guard Leninists, on charges of treason opened in Moscow on January 23. The leading prisoners refused to be defended by counsel and each in turn pleaded guilty to the long indictment. M. Sokolnikoff, aged forty-nine, was Soviet Ambassador in London from 1929 to 1932 and is an authority on questions of finance. M. Karl Radek, aged fifty-two, was formerly the leader-writer of the journal "Isvestia" and in close touch with the Kremlin. M. Piatakoff, aged sixty, was a friend of Lenin during his stay in Switzerland, and was head of the Soviet State Bank and Soviet Trade Delegate in Paris.

**M. KARL RADEK.****M. SOKOLNIKOFF.****SIR GEORGE HUNTER.**

Famous shipbuilder and engineer. Died January 21; aged ninety-two. For fifty-five years Chairman of Swan, Hunter and Wigham Richardson, who constructed the "Mauretania." Oldest naval architect in the country. Made a K.B.E. in 1918; and was a D.Sc. of Durham.

**TROTSKY FINDS A REFUGE IN MEXICO! THE BOLSHEVIK LEADER WITH MME. TROTSKY (LEFT) AND SEÑORA RIBERA, WIFE OF THE FAMOUS MEXICAN ARTIST.**

M. and Mme. Trotsky landed at Tampico, Mexico, on January 9, after a 20-day voyage from Norway in an oil-tanker. The exact place of their arrival had been kept secret. M. Trotsky left for Mexico City in a special railway coach furnished by President Cardenas. He had arranged to stay temporarily with Señor Diego Ribera, the artist, who took a leading part in the campaign to secure refuge for M. Trotsky in Mexico.

**DELIVERING THE WATSON CHAIR LECTURES: COLONEL THEODORE ROOSEVELT—
SON OF THEODORE ROOSEVELT, TWENTY-SIXTH PRESIDENT OF THE U.S.A.**

The Watson Chair of American History, Literature and Institutions was founded in 1919 by a gift from the late Sir George Watson. Each course consists of six lectures, which this year are being delivered by Colonel Theodore Roosevelt at London University and deal with "The United States of America as a Colonial Power." The first two were given on January 26th and 28th, and the next will be on February 2nd, 4th, 9th, and 11th.




THE WORLD OF SCIENCE.

LIMULUS, THE KING-CRAB.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago I paid a visit to the Zoo, a rare treat for me nowadays, and straightaway I set my course for the Aquarium, where I spent two hours of unalloyed delight. For, apart from an intense interest in fishes of all kinds, I never seem to regard them as "caged" animals. The background of rocks in each of the great tanks has been so skilfully built that it creates an illusion of an actual section cut from the sea or river and transported, with its occupants, for our enjoyment.

In one tank were a number of those odd-looking creatures known as "king-crabs," or "sword-tails," and to the specialist as *Limulus*. They could not fail to attract attention from the people gazing into the tank, but their comments were limited to "What funny-looking creatures!" The name "*Limulus*" on the label at the foot of the tank told them nothing. How could it? And so they passed on, quite unaware of the extraordinarily interesting family history that is theirs. And what a lot they missed! For if "ev'n the homely farm can teach us there is something in descent," how much more impressive and helpful is this lesson when it is drawn from a descent which can be traced through millions of years! As a manifestation of the malleability of living bodies in their shifts for a living, it is inspiring. For that family history is linked up with that of those strange creatures, the Eurypterids, on the one hand, and the scorpions and spiders on the other. The Eurypterids, in short, gave rise to both, and we cannot grasp the full measure of their evolution without some knowledge of these ancestors which vanished from the company of living creatures at the close of the Palaeozoic Era, though, even so, they enjoyed a place in the sun extending over several million years!

The gradual emergence of these two types from the Eurypterids is to be traced from fossils preserved in some of the oldest-known fossil-bearing rocks—the Silurian. The parent stock—the Eurypterids—dates back to the Ordovician—hundreds of thousands of years earlier. *Limulus* itself seems to have emerged at the very beginning of the Mesozoic Era—the Trias—but these early members of the genus differed in many ways from the *Limulus* of to-day, which I will describe now to afford a basis of comparison with the more ancient members of its tribe.

Seen from above, the contour of the body may be described as shaped like a horseshoe; hence in America it is known as the horseshoe crab. But the section along the body is that of a low dome, divided by a hinge into two areas. The larger, in front, bears at the end of a ridge in the fore-part of the dome a pair of eyes, set close together; and another pair, wide apart, further back on the top of the dome, sheltered by a spine. The hinder segment is bounded on each side by six notches, each enclosing a spine. These notches are important, since they indicate a fusion of as many originally separate segments of this part of the body. And from the notched hinder border of this plate there projects a long, spine-like and freely-moveable tail.

When this strange creature is seen swimming and presenting its under-surface, it reveals long, crab-like legs enclosed within the basin-shaped cavity

of the fore-part of the shell, and a number of large, leaf-like plates in constant movement, like so many paddles. These serve the double purpose of swimming organs and gills! The surfaces—both upper and under—of this great shield are conspicuously clean. This, it has been suggested, is due to some excretion spread over them, though no one has yet succeeded

in discovering either its nature or source. But it gives the king-crab, as one writer has said, "a self-respecting, well-groomed appearance"! In swimming it seems unable to avoid turning occasional somersaults and landing on the floor of the tank upside-down. Only after strenuous and ludicrous efforts does it, by using the pointed tail as a lever, contrive at last to turn over the right way up!

The king-crab delves for its food in the mud. Off the New Jersey coast it is to be found in numbers at from two to six fathoms deep. It uses the forward edge of its great front shield as a plough, driven by bending the body at the hinge; and uses the tail as a thrusting lever. The feet scrape out the mud and thrust it backwards, the hinder feet being specially modified for this purpose, since they terminate in "prongs" which, spread out, afford a very efficient surface for this purpose. The food consists mainly of nereid worms, but bivalve molluscs are also eaten. Its victims are held under the mouth by the chelicerae, or "foot-jaws," where they are torn into fragments and swallowed.

Spawning takes place in late spring and early summer, when a migration from deeper water is made, the smaller male clinging to the hinder half of the body of his mate. Reaching shallow water, a stop is made at intervals for the deposition of eggs, buried nearly two inches beneath the surface in longitudinal rows. There are about 1000 eggs in each of the nests made at these stopping-places.

The young, on hatching, are known as "trilobite larvæ" from their superficial likeness to a trilobite. The tail spine does not make its appearance until after the first moult. There are no fewer than six moults between the time of hatching and the onset of cold weather.

And now, as touching the early history of the king-crabs. As I have already said, they are descended from the Eurypterids, whose fossilised remains are first found so far back in time as the Ordovician Era. In general appearance they resemble the scorpions of to-day, but the hindmost pair of limbs were greatly elongated to form long and powerful swimming organs. In the succeeding Silurian and Devonian Eras some had attained to a relatively gigantic size, as in *Pterygotus* of the Old Red Sandstone, which was nearly seven feet long. We find the earliest of the ancestral forms of *Limulus*—those nearest the Eurypterid stock—in *Neolimulus* and *Hemiaspis* of the Silurian Era, wherein the hinder shield found in *Limulus* is formed of a series of separate segments, seven in number, and behind three other ring-like abdominal segments, ending in a long tail spine. But with the course of ages these separate segments fused together to form the hinder half of the dome-shaped shell of the *Limulus* of to-day.

The Eurypterids, it is to be noted, entered into the pageant of life as marine animals and ended as inhabitants of fresh water. But the scorpions and spiders, which unquestionably are descended from this stock, show no such gradational changes, from simple to complex, as are found in the history of the king-crabs, though the earliest forms date back to the Devonian Era. These "annectant links" may yet be discovered.



1. AN ANIMAL WHICH USES ITS SHIELD FOR BURROWING: THE KING-CRAB SEEN FROM ABOVE; SHOWING THE LONG RIGID TAIL, WHICH IS USEFUL AS A LEVER FOR DRIVING THE FORWARD EDGE OF THE SHELL DOWN INTO THE MUD; AND THE EYES AT "A."

2. THE UNDER-SURFACE OF THE KING-CRAB: THE WALKING LEGS UNDER THE DOME-LIKE FORE-PART OF THE SHIELD; AND THE BROAD, LEAF-LIKE PLATES, WHICH SERVE AS SWIMMING PADDLES AND ALSO AS GILLS, UNDER THE MOVABLE HINDER SEGMENT.



3. A LAND ANIMAL WHICH SHARES A COMMON ANCESTOR WITH THE KING-CRAB—NAMELY, THE ANCIENT EURYPTERIDS OF THE ORDOVICIAN: THE FULVOUS-BANDED SCORPION.

THE VERY RARE GIANT ARMADILLO—ARMED FOR DEFENCE AND ATTACK!



A VERY RARE ARMADILLO IN THE NEW YORK ZOO: THE GIANT SPECIES; BROUGHT WITH GREAT DIFFICULTY FROM BRAZIL—MEASURING FIVE FEET OVER-ALL.



PROOF OF THE SPEED AT WHICH THIS UNGAINLY-LOOKING ANIMAL CAN MOVE: A 1/50TH SEC. EXPOSURE, WHICH STILL EXHIBITS BLURRING.



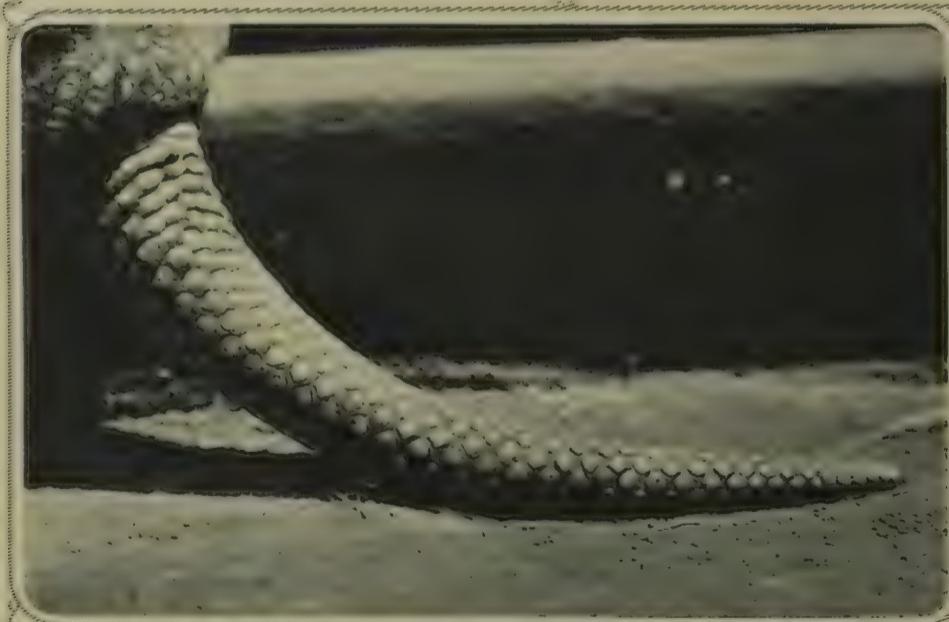
THE ARMADILLO'S POWERFUL DIGGING TOOLS: THE SCYTHE-LIKE FRONT CLAWS.



HEAVY CLAWS, USEFUL FOR SELF-DEFENCE, AS WELL AS DIGGING: THE FORE-PART OF THE ARMADILLO.



THE ARMADILLO LUNGING FORWARD IN A CLUMSY, IF MENACING, WAY: A PROOF OF POOR EYESIGHT.



THE GIANT ARMADILLO'S TAIL; COVERED WITH HORNY PLATES SIMILAR TO THOSE OF THE BODY-SHIELD.



THE ARMADILLO'S ARMOUR: FLEXIBLE ROWS OF HORNY PLATES, EACH THE SIZE OF A THUMB-NAIL.

The inclusion of a giant armadillo in the New York Zoo has aroused considerable interest among scientists in America, partly because it is accounted a very rare animal. The correspondent who sends us these photographs from New York writes: "Even in its native haunts of South America the natives themselves seldom if ever see one. Details regarding the capture of this specimen remain obscure. It is known, however, that it was found in the dense jungles of Para, Brazil. But finding the giant armadillo is not the only difficulty. Catching one is an accomplishment. This powerful armoured-tank type of an animal is an excellent fighter and one for which the natives have a wholesome respect. Feeding the creature is another undertaking, since the armadillo has a most finicky

appetite. To keep a giant armadillo well fed and happy, a constant supply of white ants, grubs, and carrion must be at hand. And, since armadillos are nocturnal in their habits, most of their eating is done at night time. Although classed as an edentate, or toothless one, the armadillo is actually well supplied with teeth! About sixty small, peg-like teeth are firmly set in strong jaws, while the tongue, which when fully extended measures about five inches, is covered with minute, curiously-shaped teeth. In addition to its generous supply of teeth, the armadillo has very powerful digestive juices and a digestive system measuring well over thirty feet! The creature is obviously well able to assimilate the food it acquires by digging and tearing with its powerful claws."

A MOLE THAT FOLLOWS ITS "STAR" WHEN SEARCHING FOR A MEAL.



THE STAR-NOSED MOLE: A STRANGE NORTH AMERICAN CREATURE WITH ITS MUZZLE SURROUNDED BY A RING OF TENTACLES WHICH PROBABLY AID IT TO FIND WORMS DURING ITS SUBTERRANEAN WANDERINGS.

The star-nosed mole of North America is the sole representative of the genus *Condylura*. It derives its name from the peculiar ring of ribbon-like appendages surrounding the end of its muzzle, which are prominent in our photograph. Its nostrils are situated in the middle of this ornament. The mole is also characterised by a tail about the same length as the body, which (exclusive of the tail) usually attains some five inches. The animal's diet is monotonous, consisting entirely of earthworms and insects; and its habits are very similar to the so-called web-footed mole of North America. In gardens and arable land it will drive tunnels near the surface, throwing up a ridge of loose earth along the line of the tunnel, but it has been observed that in pasture it usually works at a lower level. The same is said

to be true of the common European mole. When the ground is frozen the star-nosed moles follow the worms downward, just as do European moles. It moves at a phenomenal rate under the earth. Gardeners who try to catch the animal on cultivated ground do so by following the ridge of loose earth and sinking a spade in the mole's way some distance ahead of any movement. Even so, too small an interval is frequently allowed and the creature is cut in two by the spade. Although the precise function of the peculiar disc of tentacles round the muzzle is not definitely ascertained, it appears highly probable that it is a sensitive organ of touch to aid its owner in discovering the whereabouts of the worms and insects encountered during subterranean wanderings in the underworld it inhabits.

Notes for the Novel-Reader: Fiction of the Month.

IN the sketches by William Saroyan to be noticed later, there is a passage that might well have been written of the city of Lodz in I. J. Singer's "The Brothers Ashkenazi." "It is God dreaming a bad dream," says Mr. Saroyan of the derelict Lemberg he saw in 1935. The last phase of Lodz is like that, too.

It was a village of handloom weavers before the German Jews swarmed across the frontier into it, a hundred years ago. It grew into a centre of the cloth industry, a town swarming with all sorts and conditions of men, capitalists and workers, Jewish pietists and backsliders, Polish aristocrats and proletarians. The Ashkenazi twins were born when the mills were beginning. They were to see them shut down after Soviet Russia closed her markets to Polish cloth, and to feel the fury of anti-Semitism descend, in that depression, upon the people of their race.

Simcha Meyer, the elder, had to sweat and scheme for his riches and dominance; to Jacob Bunim, the younger, the good things he desired accrued without effort. Except the woman he loved: Simcha had her, in a marriage arranged by the marriage broker. They were pitted against each other, rivals at every turn, yet neither could break the birth-bond between them. Mr. Singer frames his indictment of capitalism in the passionate story of their conflict. These were men who preyed on the poor. The exploitation of the worker was the canker at the root of the prosperity of Lodz; and in the end it destroyed it. The Ashkenazis shed their ancient faith and its precepts when they left their father's house. On his death-bed Simcha returned to them, to find them strangely and intimately true. "The Brothers Ashkenazi" is a great book.

Joseph Roth's "The Hundred Days" is written round a Corsican laundress's hero worship, and the introspections of the Emperor in the fateful days. The episodes with the army and at the Court are dramatic, and the point that Napoleon was losing faith in his star is well made. "You will pass like a comet," says the old man of his vision, the old man whose figure fades into that of his mother. It is an imaginative novel; but Mr. Roth does not tell us anything vital about Napoleon that has not been told before.

There is lively entertainment in "Antigua, Penny, Puce," by Robert Graves, and "Sever the Earth," by Jacques Spitz—who has adapted one of Jules Verne's ideas to the purposes of satirical comedy. Mr. Graves is very alert and very clever. One wonders what a person without a sense of humour would make of this book and its beguiling verisimilitude. It is a caper round a postage stamp—the little, precious Antigua, penny, puce—and the duel for its possession between a brother and a sister who are as artful as they make them. Keen philatelists are known to take their pursuit earnestly. Family feuds are deadly serious affairs to the combatants. The law attaches much value to its impressive dignities. Mr. Graves guys them all impartially.

"Sever the Earth," which is translated from the French, makes game of politics and newspapers and the solemnities of science, prudently placing the period a decade or so ahead. Mr. Spitz is at his wittiest recording the pronouncements of the French Press and the reactions to them of the public and a sensitive Prime Minister. Denis Tegetmeier's illustrations fit the text exactly, notably the one depicting the earthquake shock, in the cataclysm that severed Europe from America, toppling a bronze bust of Tiberius on to Mussolini's head.

Hector Wintle's "Edgar Prothero, the Story of an Englishman," is a distinguished novel. On the face of it, Edgar was a banal and ineffective person. His highest intellectual flight was to win a Latin Verse prize at school, which prompted his gratified "Dad," who liked a classical tag, to put him up for the Bar. He never secured a brief, or rose above five hundred a year in a City office. His hobby was the Prothero family tree, in which he traced the line back to the good old Wiltshire gentleman; which gives you a key to his character. Admiration for the Victorian "Dad" was his bedrock; he held fast to it as he floundered through life, scandalised by the loose, exhibitionist younger generation, irritated by Sundays that were not as they used to be, and Socialists who, in Edgar Prothero's opinion, ought not to be at all. Looking back at the end, he summed up his married life with Bertha as "rubbing along" very well; he knew he had tried to do his duty by his family, in spite of financial difficulties and disastrous relations. When it came to dying he faced the humiliations of a public hospital with fortitude and dignity. And so the Englishman of a vanishing type descends into the shadows, a man who, you will find, lays hold of your heart-strings, and remains with you after you have closed his book.

American family pride (not a bit like Edgar Prothero's) pervades "The Kings of Beacon Hill," by Christine Whiting Parmenter. It is a meretricious pride, and very properly shown up in its true colours, this being a story with a moral. The lights and shades of Mrs. Parmenter's individuals are crude. The heroine is the plumber's daughter whom Bob King stooped to marry, and she is too much of a heroine. The rich Miss Longsdon's benevolence is smug, and we do not like the way she sparkles at the expense of her dearest friend.

"Sand Castle," by Janet Beith, on the other hand, has a delicate touch, and the people in it are genuine. Romance and realism are on the best of terms in "Sand Castle." It is a long book, covering two generations, beginning with the arrival of the young brothers, sons of the Laird of Achray, in the Manchester of the early 'eighties. Their

work, move with them through the narrative. David was a poet; he hated the office drudgery, and escaped from it; to be killed in the South African War. Alan remained true to the firm, and identified himself with its fortunes. The panorama of the years is richly diversified, and the enduring vision of loyalty and simple goodness illuminates it.

Bertie Roost was a shop assistant in West Kensington before Boris Heskell, the producer, picked him out at the Allington Settlement Dramatic Club and whisked him into big money and a giddy life in the theatrical world. "Men Ask for Beauty" is Bertie's story, engaged with the human problem he presents. If he had stayed in West Kensington he would have married Dorrie, instead of leaving her to extract solid compensation for her wrongs in a breach of promise suit. But he married Rianté Heskell, and found his own essential loneliness cheating him still. We see the consequence of his life through his own eyes. He wondered, when fortune let him down, why all his life had been spent on wanting things, getting them, and then no longer caring whether he had them or not. He is drawn with unusual freshness: they all are in Miss Wade's excellent book.

Mr. Saroyan's "Inhale and Exhale" stands by itself. The quotation at the beginning of these notes affords a glimpse of his quality. He is Tom Tiddler, picking up gold and silver in the dust. He is a critic of the social order, and, when he chooses, a rare story writer. He knows poverty. He appreciates beauty. He is not like anyone else: he is Saroyan.

Dal Stivens, the young Australian of twenty-five, is an impressionist who writes in the modern manner, and in the tradition of Henry Lawson, who blazed the trail for him and his kind way back in the 'nineties. His short stories and studies in "The Tramp" are mainly about the underdog. They will not encourage you to go to Australia, but they will impel you to reflect on the procession of pitiful, luckless men, women and children—especially the children—that defiles through his book. "The Tramp" is more than a work of promise, because the power in it is mature. Mr. Stivens will be heard of again.

The three thrillers are very good. "The Brothers Sackville" is comedy laced with crime, the kind of pick-me-up Mr. and Mrs. Cole concoct to a nicety. It begins with Alfred Sackville chuckling drily over a letter he is typing in his shabby little villa in Brondesbury, to his opulent brother Fred in Birmingham. A weekly correspondence was carried on between Brondesbury and Birmingham, which looks innocent but is designed to lead you up the garden. Then the scene shifts to Fred's gay little party at his villa, where there was a high polish on the furniture, and a real man-servant handed cocktails on a tray. Both interiors are intimate, and you feel you know all there is to know about the brothers Sackville; only, of course, murder has been done and one or other of them will have a hand in it. The clue to the murder is already under your nose, but the chances are twenty to one you will not see it.

E. Baker Quinn's "One Man's Muddle" is a grimly humorous excitement. It is inclined to muddle the reader by holding up the principal character's past life too long; but then Mr. Quinn, being bright himself, expects other people to be bright too. Francis Everton's "Murder May Pass Unpunished" is distinguished by an original criminal who has the impudence to tell the story of his crime to the detectives, and snaps his fingers successfully at the law. To relish this yarn thoroughly it should be read twice; the first time for the usual reasons, and the second time to identify the points where the plan might have gone wrong, but did not. Mr. Everton is to be congratulated on his own audacity.

BOOKS REVIEWED.

- The Brothers Ashkenazi.* By I. J. Singer. (*Putnam*; 8s. 6d.)
- The Hundred Days.* By Joseph Roth. (*Heinemann*; 7s. 6d.)
- Antigua, Penny, Puce.* By Robert Graves. (*Seizen-Constable*; 7s. 6d.)
- Sever the Earth.* By Jacques Spitz. (*Bodley Head*; 6s.)
- Edgar Prothero.* By Hector Wintle. (*Duckworth*; 7s. 6d.)
- The Kings of Beacon Hill.* By Christine Whiting Parmenter. (*Methuen*; 7s. 6d.)
- Sand Castle.* By Janet Beith. (*Hodder and Stoughton*; 8s. 6d.)
- Men Ask for Beauty.* By Rosalind Wade. (*Collins*; 8s. 6d.)
- Inhale and Exhale.* By William Saroyan. (*Faber and Faber*; 7s. 6d.)
- The Tramp.* By Dal Stivens. (*Macmillan*; 6s.)
- The Brothers Sackville.* By G. D. H. and M. Cole. (*Collins*; 7s. 6d.)
- One Man's Muddle.* By E. Baker Quinn. (*Heinemann*; 7s. 6d.)
- Murder May Pass Unpunished.* By Francis Everton. (*Collins*; 7s. 6d.)

WHERE WOMEN RETAIN THEIR ANCIENT TRIBAL CUSTOMS, BUT HAVE TAKEN TO EUROPEAN BATH-TOWELS FOR TURBANS!—TWO TAUNGTHU, A REMOTE BURMESE TRIBE PROBABLY NEVER PHOTOGRAPHED BEFORE.



WEARING BATH-TOWELS, BECOMINGLY DRAPED, AS TURBANS: TWO TAUNGTHU WOMEN, OF THE SHAN STATES, BURMA.

The correspondent who sends these photographs writes: "These people are very camera shy and so difficult to photograph that I do not suppose photographs of them have ever appeared in England. They are a buxom and robust peasant people of a distinctly Mongolian character, of the Southern Shan States in Burma. Much of their culture has apparently been derived from the Shans, their Buddhist religion and their dances, for instance. They excel as cultivators and have happily taken to growing potatoes and wheat and many kinds of English vegetables. The women retain their tribal costume, except for the head-dress. This used to be a turban of the Clan tartan, but has now been generally replaced by bath towels!"

bodies had been hardened in the Highlands, and Manchester grime, the contrasts of wealth and poverty, the strangeness of the English were to test their spirit. The cotton-spinning Applebys, in whose employment they started

The Tramp. By Dal Stivens. (*Macmillan*; 6s.)
The Brothers Sackville. By G. D. H. and M. Cole. (*Collins*; 7s. 6d.)
One Man's Muddle. By E. Baker Quinn. (*Heinemann*; 7s. 6d.)
Murder May Pass Unpunished. By Francis Everton. (*Collins*; 7s. 6d.)

THE AEROPLANE AIDING SNOWBOUND MINERS: SUPPLIES BY PARACHUTE.



AN AEROPLANE LIFTS THE MENACE OF DEATH FROM MINERS SNOWBOUND AND STARVING IN A CAMP IN THE CALIFORNIAN MOUNTAINS: THE RESCUING AEROPLANE SWOOPING DOWN ON THE ALASKA VALLEY SETTLEMENT TO DROP PROVISIONS BY PARACHUTE.

So much is written nowadays of the deadly potentialities of the aeroplane as a weapon of war that it is a pleasant relief to record yet another instance of man's power of flight being used for pacific and humanitarian purposes. The events illustrated here occurred when thirty-five miners were cut off in a remote valley of the desolate Panamint Range, in California. Six feet of snow lay on the mountain roads, and blizzards piled up deep drifts, making it impossible for supplies to be sent through to them by the ordinary means. Their resources were running low and death by starvation or freezing faced them. From this they were saved by a relief flight carried out by an aeroplane of the Californian National Guard. This body co-operated with a photographic agency and a Los Angeles newspaper in transporting food and necessities to the isolated party in Alaska Valley, the loads being parachuted from the air. This method has been used for supplying troops, notably during the Italian campaign in Abyssinia, but its peaceful application is certainly rarer.



THE JOY OF MEN WHOSE APPEALS FOR RELIEF FROM THE PERIL OF STARVATION WERE ANSWERED FROM THE AIR: MINERS IN ALASKA VALLEY WAVING TO THE MACHINE WHICH DROPPED THEM SUPPLIES.

RODEO IMPRESSIONS IN ACTION "FLASH PICTURES" BY HASELTINE



MR. HERBERT HASELTINE is famous as a sculptor of horses and other animals on both sides of the Atlantic. His work in the past has generally been characterized by its high finish and often by a considerable degree of stylization, but the drawings and figures we reproduce here are of a swift, impressionistic order. They were made during a rodeo, last year, in New York and Boston, and achieved much success when exhibited in New York. They are "flash pictures"—momentary glimpses. Most of them were done while horses and riders were galloping past. It will be readily understood that too high a degree of finish would be out of harmony with these rapid

(Continued opposite.)



"RIDE 'EM, COWBOY!" : ONE OF HASELTINE'S "FLASH IMPRESSIONS" IN WAX OF VIOLENT MOVEMENT IN THE RING AT A RODEO.



HERBERT HASELTINE EXHIBITS HIS SKILL AS AN ANIMAL ARTIST IN A NEW FORM: "RODEO IMPRESSIONS"

**WAX AND BY PENCIL:
MADE AT PERFORMANCES IN AMERICA.**



"BUCKING BRONK" : A MOMENTARY GLIMPSE OF A HORSE LASHING OUT WITH ITS HEELS : MODELLLED IN WAX.



HH
1936

1936



IN THE SHAPE OF WAX-MODELS AND SKETCHES THAT RECAPTURE VIOLENT MOTION IN THE ARENA.

Continued.
Observations of violent action, for it would tend to produce a static effect. In order to do his work, Mr. Haseltine obtained permission from the management of the rodeo to sketch and model during the performances. A platform was erected for him beside the ring, and he had a supply of modelling tools and drawing material. Finding that he was successful, he transferred himself to Boston, where the rodeos went there from New York. Some of the cowboys in the rodeo had never seen a man doing this sort of work before, and enquired of the artist what it was and why he did it. On learning that it was his profession, they went on to ask: "You mean you sell these things?", and wanted to know how much he received. Told the price of a model, they ingenuously exclaimed: "Gee! That's more than the horse is worth!"



A PAGE FOR COLLECTORS. "THE STORY OF AUSTRALIAN ART."

Reviewed by FRANK DAVIS.

discovered that early negro carvings possess qualities which are by no means to be despised by the twentieth century, and the same is true of the work of the Australian black-fellow. The enlightened policy of the museums, notably those at Melbourne and Sydney,

IN two large volumes Mr. William Moore has written a history, an encyclopaedia, a dictionary of biography, and lightened his pages with innumerable anecdotes about the personalities of individuals we at home have never heard of: there is nothing to take the place of his work to-day, and any future historian will have to refer to it constantly. What do we know about art in Australia in this country? Nothing—or next to nothing. It has not yet evolved into a style which is definitely and unmistakably Australian, but it is beginning to be something more than a pale reflection of our Royal Academy. Melbourne has only just celebrated its centenary (1935), and that is no time at all for strong original inspiration to take root and flourish. Who knows what another hundred years will bring? Perhaps by then the magnet of London will not attract the most gifted, as it attracted Phil May (an Englishman, but on the staff of the *Sydney Bulletin* for several years) and Sir Bertram Mackennal, and as it attracts David Low and Will Dyson. One other name at least will be familiar to most people,



AN EARLY AUSTRALIAN DRAWING: "ADVENTURE BAY, VAN DIEMEN'S LAND, 1792"—BY GEORGE TOBIN. (PRESERVED IN THE MITCHELL LIBRARY.)
Reproductions from "The Story of Australian Art"; by Courtesy of the Publishers, Messrs. Angus and Robertson (Sydney).

has done a great deal, in recent years, to bring this aboriginal art to the notice of the public.

In the section devoted to public galleries, a somewhat colourless account (perhaps inevitable in a work of this character) is given of purchases made by the Felton

in this picture the city acquired a great masterpiece. I saw it while it was being cleaned, and then there promised myself a pilgrimage to Australia at the very first opportunity for the express purpose of looking at it once more. Sir Sidney Cockerell, who

is retiring from the Directorship of the Fitzwilliam Museum at Cambridge, has undertaken to represent the Gallery in this country, and it is to be hoped that his judgment will not be subject to the uninstructed criticism which was the fate of some of his predecessors. Incidentally, it is remarkable that, though it possesses a Van Eyck, the Gallery has not apparently discovered the existence of such people as Cézanne, Manet, Seurat, Degas, or Renoir, to mention only five painters from whom young men to-day can learn something.

The numerous good, sound, topographical draughtsmen who left records of the continent in the early days of colonisation must naturally be judged by different standards. They are an extraordinarily interesting lot, and there can be no two opinions as to the value and historic importance of their work. Pictorial records of Captain Cook's voyages are almost as rare as blackberries in spring, and there is only one picture of the *Endeavour*. This is by Sydney Parkinson. The ship struck a rock off the Queensland coast, and had to be careened. The artist took the opportunity to draw the scene, and it is this picture which is by general consent the most valuable of all the early Australian drawings. The drawing was engraved, and was used as one of the illustrations to Hawkesworth's "Voyages." The original plan of the ship appears to belong to the Pioneers' Club, Sydney. By no means all—not even the majority—who used pen, pencil and water-colour to good advan-



MODERN AUSTRALIAN SCULPTURE: A MODEL FOR A PALESTINE MEMORIAL
BY G. W. LAMBERT, A.R.A.

that of Norman Lindsay, draughtsman, etcher and satirist, whom I remember vividly as the victim of much misguided publicity over here about a dozen years ago. Mr. Lindsay had a pretty wit, a distinguished sense of form, the ability to organise a multitude of figures into a vital, rhythmic composition, and no liking for anaemic banalities—in short, a serious artist. He was accordingly recommended to vulgar nit-wits as a monster of iniquity. A series of his drawings was on view at Burlington House at the same time (but in a different saloon) as an exhibition of British Primitives. It was easy to mistake one entrance for the other, and I have a most vivid recollection of two elderly and most respectable ladies standing next to me in front of a fourteenth-century painting of The Nativity, and remarking that if this was the work of the shocking Mr. Lindsay, all they could say was that they had wasted their entrance money.

There is something here for every taste, including the strange rock paintings discovered by Sir George Grey in 1838 in Western Australia. It sounds a trifle ungracious, perhaps, in reviewing a work which provides so much information, but it is necessary to point out that very minor references to aboriginal art are not sufficient; Europe has long since

Bequest for the National Gallery at Melbourne. Melbourne has the inestimable benefit of an annual sum amounting to about £27,000 for the purchase of works of art, left by the late Mr. Felton. In the past its acquisitions have been the subject of strangely adverse comment in the Australian Press, which even objected some years ago to a Van Eyck! Presumably by this time local opinion has realised that



A NOTABLE MODERN AUSTRALIAN ART OCCASION: JAMES QUINN PAINTING HIS PORTRAIT OF GENERAL MONASH, THE GREAT SOLDIER WHO ROSE TO COMMAND THE AUSTRALIAN CORPS IN FRANCE.



ETCHING IN AUSTRALIA: "THE YARRA, EVENING"; BY JOHN SHIRLOW.

tage in the early days were professional artists. "There were two governors who could draw; there were also a bishop, scientists, architects, surveyors, explorers"—e.g., Captain James Wallis, who came out with the 46th Regiment in 1814, and made sketches in and around Sydney, among them the first known drawing of a corroboree—and "the plates were engraved in Sydney by William Preston, a convict, who used the common sheet copper employed in coppering the bottoms of ships." There are also extant such invaluable manuscripts as the Journal of William Bradley, 1786-92, which covers the occupation of the continent as a British possession, and is illustrated by twenty-nine water-colours by the author, including a picture of the first settlement at Botany Bay on Jan. 21, 1788. The whole of this part of the book is of the greatest interest.

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Full particulars regarding travel in South Africa and illustrated literature of inclusive tours may be obtained from the South African Railways Travel Bureau, South Africa House, Trafalgar Square, London, W.C.2.

all the year round

**IN
SOUTH
AFRICA**



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

I SHOULD like to have been present on Jan. 18 at the Ford's River Rouge Works at Dearborn. On that day, the 25,000,000th Ford car came off the assembly line. One could hardly have credited

and-a-half years, a total greater than the number of motor-vehicles registered for operation in the U.S.A. Yet to me this historic occasion recalled the year when Mr. Henry Ford produced 1080 cars in the twelve months, another landmark in the history of this wonderful business.

Mr. A. Clive Scarff, of the Nomad Caravan Co., Ltd., of Kingston Bypass, New Malden, Surrey, has just returned from the U.S.A. full of information as to the Americans buying caravans for living in which are towed by their cars to various parts of the country—to suit the season and their business

55 per cent. lighter than the standard pressed-steel car body; also, this is rust-resisting and five times more impervious to heat and cold.

The rush for caravans began when the big slump took place in the U.S.A. As they could not pay the mortgages and charges on their houses, folk took to camping, and so paid no rent or taxes. It proved a cheap method of living, after having once scraped up sufficient cash to pay a deposit on a caravan. It is estimated that there must be nearly a quarter of a million trailers already in use. In New York State alone, registrations up to last August were 23,791. Factory production of these trailers amounted to 60,000 units in 1936, while for the current year it is expected to top 200,000. Of course, conditions in the U.S.A. and Great Britain are so different. The climate alone restricts any chance of large sales in England, and no one can camp rent free in this country.



AN EXCELLENT CAR FOR THE COUNTRYWOMAN: THE NEW MORRIS "EIGHTEEN," WITH FOUR-SPEED GEAR-BOX AND "EASY-CLEAN" WHEELS.

that any one firm could have produced so many. Mr. Henry Ford stood at the end of the final assembly line with his son, Edsel Ford, and other chiefs of his world-wide organisation by his side. As the car reached the end of the line, and inspectors finished their work, Mr. Ford climbed into the front seat, his son took the driver's seat, pressed the starter button, and drove the car off the line. It then led a parade through the Rouge plant to the Ford Rotunda, which houses a permanent exhibition of Ford cars and other products. There this twenty-five-millionth Ford was placed at the head of a display of Ford models built since 1903.

This car thus recorded the large production—25,000,000 cars and trucks during the past thirty-three-

activities. According to Mr. Scarff, America is now producing caravans on mass-production lines to meet present demands. He has brought to England a sample of these "covered wagons," as they are styled, or "trailer coaches." Costing from £198, these quantity-production caravans are of all-steel construction, with "shermanite" steel for the panels, which is claimed to be



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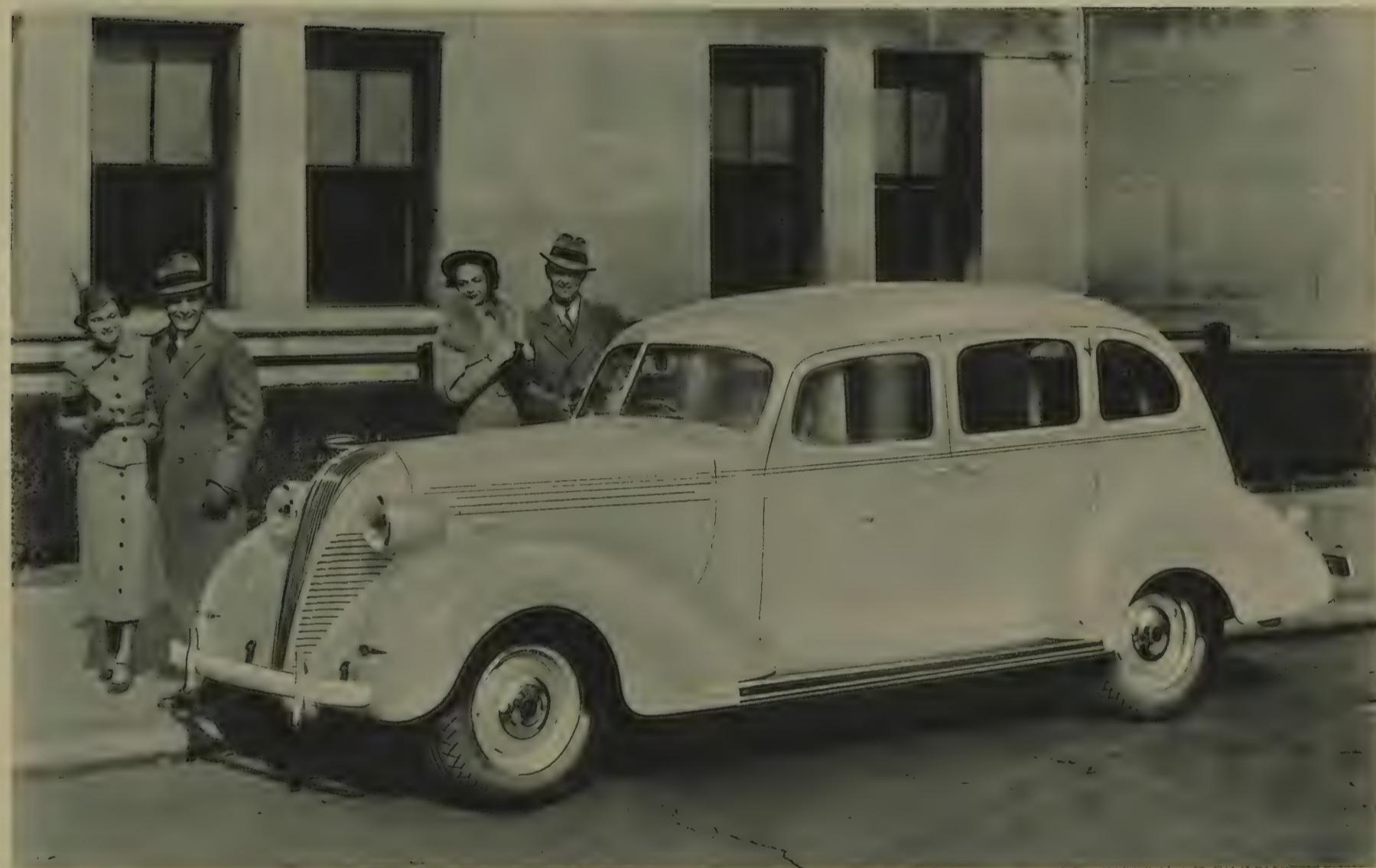
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FINANCE AND INVESTMENT. BY HARTLEY WITHERS.

COMMODITIES AND PROFITS.

I MAKE no apology for returning yet again to this question of a supposed probable shrinkage in industrial profits owing to the rise in commodity prices, because a dangerous obsession on this subject has already shown signs of taking hold. Last Saturday's *Investor's Chronicle* made some judicious observations on this point, when it deprecated a fatalistic belief that the present so-called "boom" must necessarily work itself out before long into a depression perhaps more serious than the last. The habit of mind (it went on to say) which endorses such a view has been only too ready to seize upon the recent sharp upward trend in commodity prices as constituting an unhealthy factor making for economic difficulties in the future. The opposite view is, to say the least, worthy of consideration.

THE BENEFITS OF THE RISE.

That seems to me to be putting the matter very mildly. No prosperity, the writer goes on to contend, can be soundly based unless primary producers are sharing in it; and the rise in commodity prices that is now under way is merely restoring to primary producers part of the purchasing power of which they were deprived during and, to some extent, before the depression. The loss of this purchasing power by a very important body of consumers was, as everyone knows, one of the most important causes of the dwindling of foreign trade. Some people, in fact, go so far as to contend that the fall in commodity prices was the real cause of the slump. For the moment, however, we are only concerned with the fact that this fall had a most disastrous effect in making it difficult for primary producers—most of whom habitually and quite legitimately work with borrowed credit—to meet their debt charges, so affecting the solvency of their creditors, as the United States banks found to their cost; while the producers' empty pockets had the still more widely devastating effect of cutting down their ability to buy the finished goods that the urban manufacturers wanted to sell to them. In this way, their reduced demand caused unemployment and distress in the industrial countries, which were thereby compelled to reduce their consumption of foodstuffs and materials; and so poverty bred poverty all over the world. Surely a process which

corrects and reverses this disgusting state of things, so discreditable to our civilisation, is one which ought to be welcomed from every point of view, instead of being regarded as the forerunner of a fresh slump, possibly worse than the last.

WHAT CAUSED THAT SLUMP?

While on that subject, let us consider what were the real causes of that collapse of 1929 and after. For if it can be shown that it was due to conditions that are most unlikely to recur, we have gone some way towards cutting the ground from under the feet of those who tell us that, some day or other, something similar, or worse, is certain to happen again. In the first place there was definite scarcity of cash, owing to the faulty working of the gold standard by the Americans, forced by the war into a position of financial leadership for which they had not the necessary training and experience. They, effectively seconded by France under the influence of fears of another war, cornered the world's stock of gold; and at the same time America, being creditor of all the world, kept out the goods of other countries by a stiff tariff, so preventing, as far as possible, their debtors from paying their debt charges in the only sound way; moreover, by subsidising their mercantile fleet at the expense of the American taxpayer, they made it difficult for other ship-owning countries to earn freights. These blunders they partially corrected, for a time, by lending abroad; the lending was done in an absurdly reckless manner, but at least it furnished the borrowers with purchasing power, and kept the wheels of trade running between 1922 and 1928. Then they suddenly turned the lending tap off, not liking the look of European politics, and being preoccupied with their own boom in Wall Street and in American real estate. When that boom collapsed into hysterical panic, America's demand, always important in the markets for primary commodities, shrivelled. And so the unfortunate primary producers, with their market gone to pieces, with the chief lender wanting his money back, and with the world's stock of cash cornered, had to sell their output at any prices they could get.

WILL THESE THINGS HAPPEN AGAIN?

No one, of course, can be certain that there will never again be a collapse in world trade and in world prices; but it is very safe to bet that, if ever it does happen, it will not be for the reasons which have been shown to have caused the last one. In the first place,

now that all the chief countries have abandoned, or been forced off, the gold standard, that fatal scarcity of cash ought not again to be allowed to be an international nuisance. It is likely enough, and in many ways desirable, that some sort of international monetary system may be devised, embodying the advantages of the gold standard; but no country, and least of all Britain, is going to fasten itself in gold fetters again so tightly that its freedom to manage its monetary affairs can be threatened by external influences. As to the possibility of another American boom, on the scale of 1928, Mr. Roosevelt and his advisers are doing their best, by means of regulations concerning margins, to save the American public from its over-exuberant tendencies; while the effects of America's bout of bad lending are fresh enough in the minds of investors to make them too shy rather than too eager in opening their pockets to foreign borrowers.

THE PRIMARY PRODUCERS' OPPORTUNITY.

If, then, the chance of our present prosperity being interrupted by the causes which produced the 1929 collapse appears to be a negligible bogy, it remains to consider what are the dangers inherent in the recent rise in commodity prices which have made it produce so much apprehension. The first and most obvious, of course, is the fact that, owing to it, manufacturers will not be able to provide themselves as cheaply as hitherto with raw materials, and that the distributors may find some difficulty in passing on to the consuming public the whole of the extra cost of finished goods. Against these evident probabilities we can set the much freer market for goods and services that will be created by the greater purchasing power in the hands of the primary producers. For manufacturers and distributors to expect to make handsome profits by starving an important class of their customers would be a most short-sighted policy, if they really entertained it. Probably they are much too sensible to do anything of the kind; and are taking steps, by improved organisation, to gain on increased turnover what they lose on the higher cost of materials. There is also some danger lest the primary producers, now that the market is in their favour, may be too greedy in their handling of this opportunity and aim at reaping a big, quick harvest by continuing restrictions of output so as to screw prices up to a height which, while temporarily profitable to them, would tend to check the growth of consumption. But so far they have shown no tendency to do anything so short-sighted.

HOLIDAYS?

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NOTES FROM A TRAVELLER'S LOG-BOOK.

By EDWARD E. LONG, C.B.E., F.R.G.S.

AUSTRALIA FOR WINTER TRAVEL.

IT is quite an accepted thing nowadays for those in this country who have the time and the means to do so to take steps to avoid the worst of the English winter weather by travelling to some far-distant land where the seasons



A FAMOUS NEW SOUTH WALES HOLIDAY RESORT: THE LOVELY LEURA FALLS, IN THE BLUE MOUNTAINS.

are reversed, and fog, frost, and snow and bitter winds can be exchanged for genial sunshine. One such land is Australia, now brought within fairly easy reach of England by frequent services of fast liners. A great inducement to spend a holiday there are the special return fares offered by well-known steamship lines, and the inclusive-priced tours in Australia, which enable one to see a great deal of the country in a comparatively short time, and at an extremely moderate figure. February and March are delightful months for an Australian visit. A suggestion for a long distance tour through the greater part of this, the world's oldest continent, is to land at the port of Perth, in Western Australia. From this handsome city of avenues and terraces, on the banks of the lovely Swan River, with its King's Park of beautiful flowering gums, one can proceed by the Trans-Australian Railway across Western Australia, noted for lovely and rare wild flowers, and the forests of karri and jarrah trees. Thence one travels by way of Coolgardie and Kalgoorlie, headquarters of the West Australian gold-fields, over the curious Nullarbor Plain, into South Australia, where, skirting one end of Lake Gairdner, and a string of lakes, large and small, at length you reach Port Augusta, at the head of the great Spencer's Gulf. Next you come to Adelaide, the capital, a pleasing garden city on the eastern side of St. Vincent Gulf, with orchards and vineyards all about it, and nearby a fine range of hills, among which Mount Lofty tops 2000 ft.

From Adelaide it is but a night's run by express train to Melbourne, the

capital of Victoria, a city famed for the geometrical precision and stateliness of its streets, with handsome boulevards and botanic gardens, and a racecourse where the classic racing event of all Australia is held — the



THE BEAUTY OF AUSTRALIA: TREE-FERNS ON THE ACERON WAY, VICTORIA.

Photos by Courtesy of Australian Trade Publicity.

Melbourne Cup. A stop-over in Melbourne affords the opportunity for a visit to the Buffalo National Park, in the Australian Alps, one of Australia's most popular playgrounds; while it is only a seventeen-hour journey from Melbourne by steamer across the Bass Strait to Tasmania, with scenery rivaling that of the wildest parts of Switzerland. Hobart is a most attractive capital city; whilst for the angler, Tasmania has the lure of its fine fishing—for trout.

You travel from Melbourne to Sydney, Australia's largest city, and the capital of New South Wales, by the luxurious Sydney Limited, through delightful country. Then, when you have explored Sydney's marvellous harbour and crossed its mammoth bridge, seen its lovely homes by the waterfront, its beautiful parks and gardens, with their semi-tropical brilliance, and its fine thoroughfares, you will remember that within forty miles of Sydney lie the far-famed Blue Mountains, among which lies a good deal of the finest of Australia's scenery, and avail yourself of an excellent train service to the district.

The railway runs through a region of rugged mountains and forest-clad gorges, waterfalls and mountain streams, and the journey is a fascinating one. There are no fewer than sixteen resorts strung along the Blue Mountain chain, all well organised for tourists, and chief among which are Katoomba, on the rim of the great Jamison Valley, with one of the finest views of Blue Mountain scenery; Mount Victoria, the centre for a wonderful collection of glens, gullies, waterfalls and caverns, and from which there is a frequent motor service to the famous Jenolan Caves; Wentworth Falls, the National Pass, the Valley of the Waters, and the beautiful falls from which the place takes its name; Leura, with falls said to be the finest in the Blue Mountains; and Blackheath, with its Mermaid's Cave, Govett's Leap, and the Valley of the Grose. The highest point in the Blue Mountains is Mount Kosciusko, 7305 ft., which has a very comfortable modern hotel on its slopes. Before leaving Sydney a trip should be made to the lovely Hawkesbury River, bordering which, at Kuring-gai Chase, is a sanctuary for bird, animal, and plant life, in a great and picturesque stretch of preserved virgin forest.

Brisbane, Queensland's capital, is a day's journey by express train from Sydney, and here one passes into a zone that is sub-tropical. Journeying on northwards to Rockhampton, Mackay, Townsville, and Cairns, the great cattle, sheep, and wheat lands, apple orchards and vineyards of the other States of the Commonwealth give place to sugar, banana, and pineapple plantations, and you marvel more than ever at the potentialities of Australia. From either Cairns or Mackay, a visit can be made to the Great Barrier Reef, one of the coral wonders of the world, and a fitting climax to a holiday in Australia.

Spring Cruises

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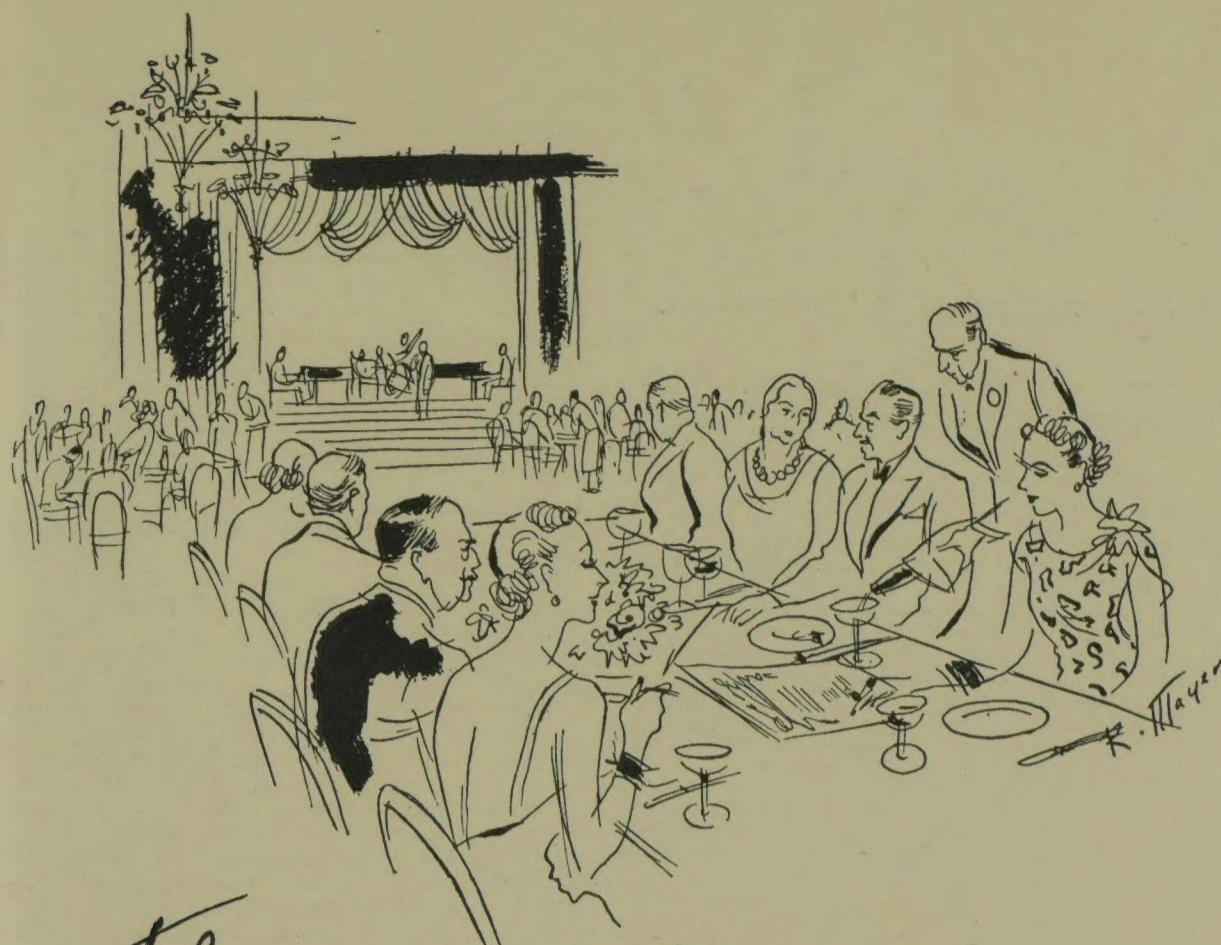
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There is good food at Monte Carlo

"BEASTS feed: man eats: the man of intellect alone knows how to eat," said Brillat Savarin, the gourmet's guide. It's a wise company, then, that gathers at Monte Carlo—for the food there is perfection.

Who that has once tasted it can forget the madrilène of Monte Carlo, rose-red and nectar to the palate? And what adventurer worthy of the name would not travel cross-continent to the Hôtel de Paris for *mostèle cambacérès*—a local fish existing only, it would seem, for the delectation of the greedy. Chef Rampoldi is the great man responsible, for that and other *créations de la maison*—Filet de sole nonante huit, Pouarde soufflée Hôtel de Paris, Filet de boeuf Prince Albert—the variety is endless. If you can't decide for yourself, get Maître d'hôtel Broc to do it for you. He is your mentor at the Sporting Club or Café de Paris. At the Hôtel de Paris Messieurs Barroni and Lanteri will guide, advise and cherish you. And they know how to do it—they've been at it for 25 and 40 years respectively!

This winter the cost of living at Monte Carlo is cheaper than ever. In spite of the devaluation of the franc, hotel tariffs have not been increased, which means in English money a reduction of approximately 35 per cent. Railway fares and all other expenses show proportionate savings.

Visitors to the HOTEL DE PARIS, the HOTEL METROPOLE and the HOTEL HERMITAGE will continue to enjoy the advantages of the "pension tournante." This makes it possible for them to take their meals as they choose, either in their own Hotel or at the Café de Paris, or at the International Sporting Club.

There are good hotels to suit every purse, full particulars of which can be obtained from Messrs. Thos. Cook & Son, Limited, and all Travel Agencies.

CALENDAR

FEBRUARY—APRIL 1937

SOCIAL EVENTS: GALAS at INTERNATIONAL SPORTING CLUB and HOTEL DE PARIS; Battle of Flowers, March 6; INTERNATIONAL REGATTAS during March; Flower Show, March 28—April 4; Dog Show, April 3—4; THEATRE—Season of Comedies and Operettas opened at Beaux Arts Theatre, January 21.

SPORT: Winter Sports at Beuil—Viking Cup and Primrose Cup, International Ski-jumping competition, February 21; Monte Carlo Country Club (Tennis), INTERNATIONAL TOURNAMENT (Butler Trophy and Beaumont Cup), February 22—28; Easter Tournament, March 27—April 7; Monte Carlo Golf Club—Windsor Challenge Cup, February 13; Sporting Club Cup, February 20; MONTE CARLO MOTOR RALLY, January 30 to February 3.

MUSIC: Concerts—Mozart Festival (Conductor: Reynaldo Hahn), February 3; Charles PANZERA, February 5; Gioconda de VITO, February 10; Jacques THIBAUD, February 17; Sydney BEER and Walther GIESEKING, February 19; Richard STRAUSS, March 12; KREISLER, March 17 and 19; RACHMANINOFF, March 24 and 26; Bruno WALTER, March 31. OPERA—WAGNER'S "TRISTAN and ISOLDE," in German, by Bayreuth Opera Company, under Franz von Hoesslin, February 2; AUTORI and CHALIAPINE, as well as many other famous artistes, are appearing during the course of the season, which lasts till April 10.



BOOKS OF THE DAY.

(Continued from page 166.)

otherwise—might well have proved itself no less glorious than beneficent." The chosen seven comprise all the Hanoverian dynasty, and the first six of them are, successively, those Princes known to history as George II., Frederick Prince of Wales (the only one who never became King), George III. and IV., Edward VII. and George V. Sir George Arthur gives a very human touch to his vivacious records (described by Mr. Benson as "skilful kitcats"), which naturally become more frank and familiar as they recede in date. Especially interesting is the chapter on George IV., as Prince Regent. It brings out phases of his character too seldom emphasised, and tells anew the story of his secret marriage to Mrs. Fitzherbert.

From the Hanoverians we go back to the stormy days of their predecessors, the Stuarts, in an admirable biography of the man who played a leading part in the Restoration, entitled "HONEST GEORGE MONCK." By J. D. Griffith Davies. Illustrated (Lane; 12s. 6d.). In this very attractive and well-documented work the author has broken fresh ground, as far as the personal side of his subject is concerned. "To assess Monck's place in history," he points out, "has not been my aim: in the making of this book I have tried to describe his career, which has been strangely ignored by biographers in this country." The story of this important and dramatic life, here based on a careful study of contemporary sources, makes excellent reading.

George Monck, Duke of Albemarle, is a historical figure not without significance for our own times, when so many nations have fallen under the heel of military autocracy, and when the title of Dictator is preferred to that of Protector. Summing-up Monck's work for his country, Mr. Griffith Davies says: "One of the few professional soldiers in the service of the Commonwealth, which had created a professional army, it fell to his lot to break the political power of the soldiers—a power which was rendered the more dangerous by the fact that it could be enforced at the muzzle of the musket and the point of the pike. He saw clearly that the happiness and prosperity of a people depend upon obedience to the civil authority; but this did not postulate with him obedience to any civil authority. The civil authority must represent the wishes of the people, and not be dominated by a faction resolved

to further its own ends; and the greatness of Monck's work lay in his accomplishment of this *without bloodshed*."

These words may be commended to the attention of those who believe in government by coercion, and in the attainment of their ambitions by violence.—C. E. B.

"LORD BOTHWELL."

(Continued from page 168.)

course, to absent himself at "zero hour." But the secret leaked out, probably through Darnley's own indiscretion, and reached Bothwell's ears on the fatal night. Going to the house to test the story, he found the powder in the vaults. Enraged, he set fire to the train. Darnley awoke and smelt fire: knowing (who better?) the danger, he rushed frantic and half-naked from the house. In the orchard he was caught and strangled by Bothwell's men. In this interpretation, Bothwell remains the murderer, but not the calculating assassin of tradition. Mary did not know—if she ever knew—of his share in Darnley's death until after she was married to him. As for Darnley, there was never so literal an illustration of a man being hoist with his own petard.

What, then, of the prior complicity and the amour of Mary and Bothwell? The evidence for this—apart from the divorce of Bothwell and his marriage to Mary so soon after Darnley's death—is based chiefly on the so-called Casket Letters, alleged to have been captured after Bothwell's flight from Carberry Hill. It is certainly significant that of these famous letters nothing remains except copies and translations; the originals were never examined by any unprejudiced authority, and the letters contain much "internal evidence" so unlike Mary Stuart that they have always puzzled historians. Briefly, Mr. Gore-Browne's thesis is that the bulk of them were really written by Bothwell's early and discarded love, Anna Thordesen, and that they were garbled into damning evidence against Mary by an ingenious system of forgery.

We must leave each reader to judge for himself the validity of Mr. Gore-Browne's arguments. Even if they leave many doubts still open, they certainly cannot be lightly dismissed. The expert historian will be the final judge; meanwhile, the general reader is indebted to Mr. Gore-Browne for a new interpretation of one of the most remarkable dramas of our history—and, at the same time, for an admirable piece of writing and of biography.

C. K. A.

JANE'S "FIGHTING SHIPS"—1937.

THE great volume of Naval construction now being undertaken by all the leading Powers makes the new edition of Jane's "Fighting Ships" (Sampson, Low, Marston and Co., Ltd., £2 2s.) a work of even more interest than usual. Not since the Great War ended has such a quantity of new tonnage been authorised. Capital ships, the building of which has been a rarity in recent years, are now being freely ordered. Details are given of the new British battleships, *King George V.* and *Prince of Wales*, and the French and German 35,000-ton vessels; while a provisional sketch plan of the Italian *Littorio* class is provided which suggests that, in an age of odd warship silhouettes, these ultra-modern battleships will hold the palm for uncouth appearance. Naturally the British reader will turn first to the records of the changes in our own Navy in 1936. The reappearance of the refitted *Malaya*, the *Repulse*, with a big hangar amidships, the *Cumberland*, with a similar addition and an altered stern, and the *Coventry* after conversion to an anti-aircraft cruiser are all illustrated. A drawing of the new British 6 in.-gun cruisers of the *Southampton* class is included, and details are given of the new aircraft-carriers. In the French section full details are given of the new 35,000-ton battleships *Jean Bart* and *Richelieu*, the former of which was recently laid down. There are some extremely interesting photographs of *La Galissonnière*, the nameship of a successful class of 6 in.-gun cruisers, showing details of her aircraft equipment. In the German section there is an illustration of the *Scharnhorst*, the first of the 26,000-ton battleships to be launched. Photographs of the 500-ton ("sea-going") and 700-ton ("ocean-going") U-boats are also given. The most interesting things in the Japanese section are the information about the rearmament of the *Hiei*, a battleship formerly demilitarised and used as a training ship, and the details of the new aircraft-carriers. There is, besides, a mass of new information about other navies, and the photographs, as always in "Fighting Ships," are invaluable.

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Engagements	...	7,545,855
ASSETS		
Coin, Bank Notes & Balances with Bank of England	...	52,941,374
Balances with, and Cheques on other Banks	...	22,092,096
Money at Call and Short Notice	...	28,687,886
Investments at or under Market Value	...	127,892,039
Bills Discounted	...	21,791,113
British Treasury Bills	...	52,622,885
Advances to Customers and other Accounts	...	189,516,488
Liabilities of Customers for Acceptances, Confirmed Credits and Engagements	...	18,600,273
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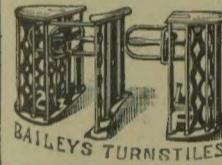
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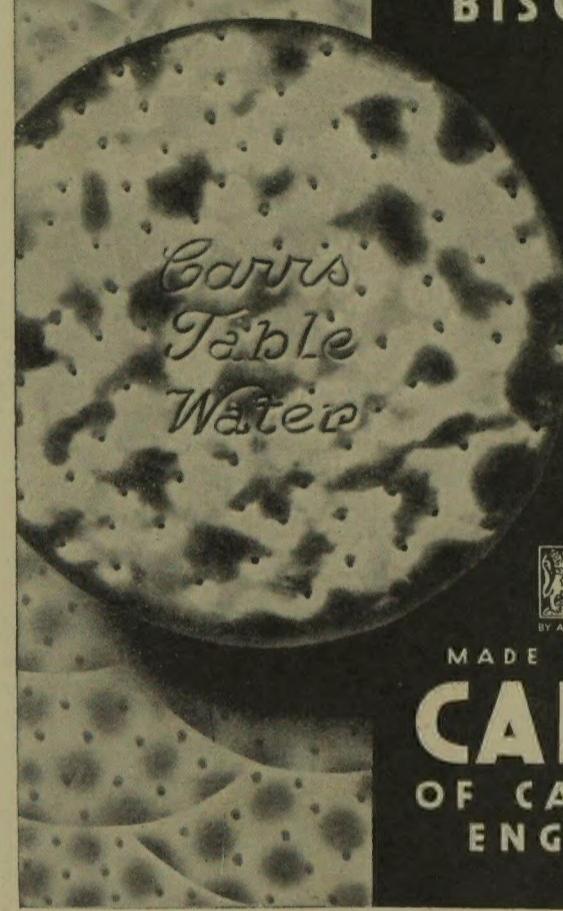
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